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Perhaps John Cougar is checking out our record reviews or sports challenge or centerfold. Maybe it's a quote from a feature article that grabbed his attention. "It's that, and a lot more," John told us. "In fact, I subscribe to Hit Parader. I want to read who said what about whom. And, of course, the pictures are great."

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HIT PARADER

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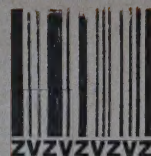


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JOURNEY



adventures in frontierland



by Andy Secher

Bay Area Rockers Explore New Musical Terrain.

"MAN, I'VE HAD IT," JOURNEY'S bassist Ross Valory moaned as he collapsed into an armchair in the group's Los Angeles hotel suite. It had been a long day for the boys in the band. They had received 8 AM wake-up calls in order to attend a press conference introducing their album, **Frontiers**, to over two hundred reporters and photographers. Then, their afternoon had been comprised of a "never ending" series of radio and television interviews which had left the San Francisco-based quintet exhausted. "Shit, if I knew we had to work this hard we never would have done another record," drummer Steve Smith joked as he stretched out on the floor. "I feel like I've just finished a three-hour show."

Considering what Journey has accomplished over the last two years, Valory, Smith, guitarist Neal Schon, vocalist Steve Perry and keyboardist Jonathan Cain had good reason to feel tired. Since the release of their chart-topping album, **Escape**, in 1981, the group has sold over eight million records around the world, emerging as the most successful American band of the '80's. In addition, their current world tour, which carries them to Japan and Canada as well as the U.S., hopes to gross over \$10 million from the sale of concert tickets and tour-related items. Not bad for a band that Schon "never imagined would be this successful."

"This has all been great," the New Jersey-born axe slinger said in a raspy voice. "I love money. I want to make as much as I can. I have expensive tastes, and the only way to keep them happy is by making as much money as I can and then spending it. I just bought my third sports car — a Lamborghini that can do 210 miles per hour. That's one of the benefits of our success. People in the press and in other bands sometimes put Journey down, but I think that a lot of them are jealous. We're where most other rock bands want to be — and most importantly we haven't had to sell out one bit to get there. We're still making the music we want to make."

Schon's assessment of Journey's ambitious musical attitude is reflected in **Frontiers**, an album full of surprises and breaks from the traditional Journey hard pop sound. On tracks such as the power-packed *Chain Reaction* to the touching *Send Her My Love* Journey has expanded on the musical structures presented on their earlier efforts, while still making music that Steve Perry called, "classic Journey."

"I guess you could say that the first side of this album is for the fans and the second side is for us," Steve Smith explained. "We wanted to test ourselves and see what we could do to build upon the music we'd done before. We didn't want to make another **Escape**. That wouldn't have been fair. The fans would have probably gotten sick of it and said, 'Hey I didn't need to buy this, I already own the last one.' We didn't want that. That's why on **Frontiers** we really tried to pull out all the stops."

"It took us about eight weeks to write and record," Schon added. "But some of it was really difficult for me to do. I had just finished going through a very difficult time with the lady I was living with, and when I was doing songs like *Send Her My Love*, I was really hurting inside. I had to wear sunglasses in the studio when we were listening

to the playbacks because I was sitting there crying. It was a very emotional time for me, and I think that emotion is something that everyone who hears the album can relate to. Pain is a very universal thing."

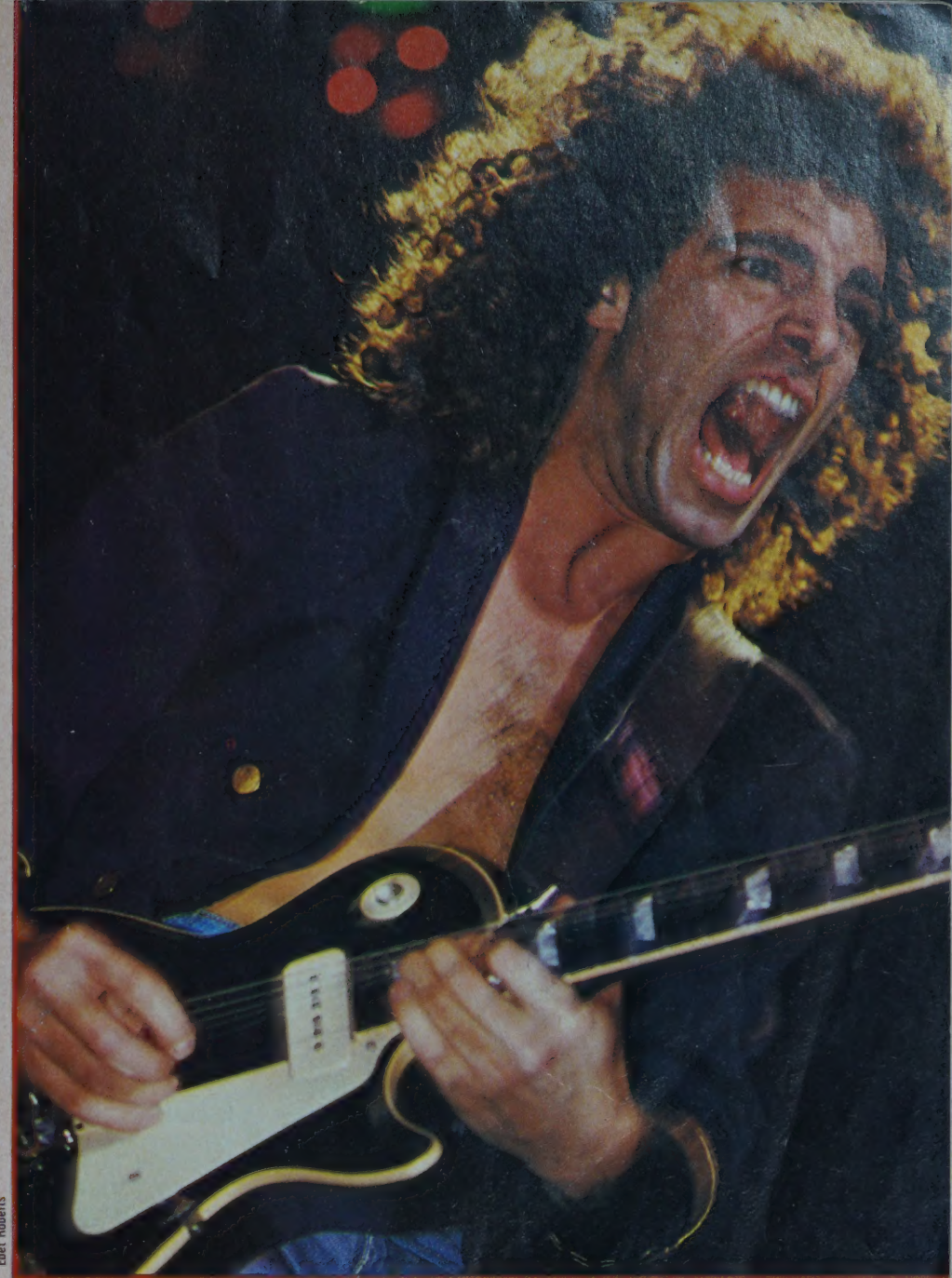
The pain that Schon experienced was more than heartbreak, however. Shortly before going into the studio with the band to record **Frontiers** he had an accident on his Yamaha motorcycle that left him with damaged hands and a ripped-up knee. Thankfully, the injuries proved to be minor, but Schon still bares the scars from that encounter of man and machine.

"The bike was just too small," he said. "I was riding near my home in San Francisco, and I tried to shift gears and the thing just went out of control. Luckily, I was wearing leather gloves, because I slid on my front for fifty feet, and I could have really ripped my hands apart. I did fuck up my knee a bit. I scraped it right down to the bone. But I'm pretty tough. I just dragged the bike home and cleaned the cuts out in my pool. I didn't even see a doctor. Heli," he added with a grin. "I didn't even tell the band. It wasn't gonna affect my playing so I figured, 'What the hell, it's my business, not theirs.'"

"I had to wear sunglasses in the studio when we were listening to the playbacks because I was sitting there crying."

For all their unity on album and stage, Journey is a band comprised of five distinct personalities. While Valory coyly admitted that "occasionally we have our disagreements," he also stressed that when it comes to making music, "we all end up seeing eye to eye." As it happens, each of the band's members is currently involved in a solo project, with Smith, Perry and Valory working on albums, Cain preparing material for his wife Tane's second LP, and Schon beginning a new heavy metal band with fellow Bay Area rocker Sammy Hagar.

"Sammy and I just get along so well," Neal said. "We're already working on an album together, and it's a killer! Right now we have Denny Carmassi, who used to work with Sammy (and is now in Heart), on drums, and we're looking for a



Guitarist Neal Schon: "I had just finished going through a very difficult period with the lady I was living with, and when I was doing songs like *Send Her My Love*, I was really hurting inside."

bassist. We worked a bit with (former Cheap Trick bassist) Tom Petersson, but I guess he had other commitments. I'm very excited about this project, but it really has nothing to do with Journey. This band is still very much my first priority, and it will be for as long as we all keep making challenging music. But I really live for music, and I can't keep myself busy enough. That's why I do the albums with Jan Hammer and the things with Sammy on my vacations from Journey. Some of the other guys might like to take off and rest — I like to keep playing."

Another project that Schon mentioned as a long-term goal was working with Eddie Van Halen. "If we could get together we could do

something like the Yardbirds used to," Neal said with a gleam of excitement in his eyes. "That would be great. But that's somewhere in the future. Right now my time and energy is focused on Journey, and I'm happy with it that way. We've worked a long time to get this band to where it is today, and none of us are about to throw that away. In fact, I like to think that **Frontiers** is really the beginning of a whole new era for the band."

One of the most apparent signs of this "new era" for Journey is the appearance of a new cover design on **Frontiers**. Gone is the scarab beetle that has graced every band album since **Infinity**, and in its place is a strange metallic looking head that Ross Valory has jokingly

nicknamed "the space spook."

"We really had nothing to do with the cover," Ross admitted. "We were working on the music and one day Herbie (Herbert, the band's manager), walked in with the design and said, 'Here's the cover to the next album.' It was as simple as that. We're happy about it because the scarab thing was getting a little stale, and we feel this is a very different kind of album for Journey, so it's time for a different kind of cover."

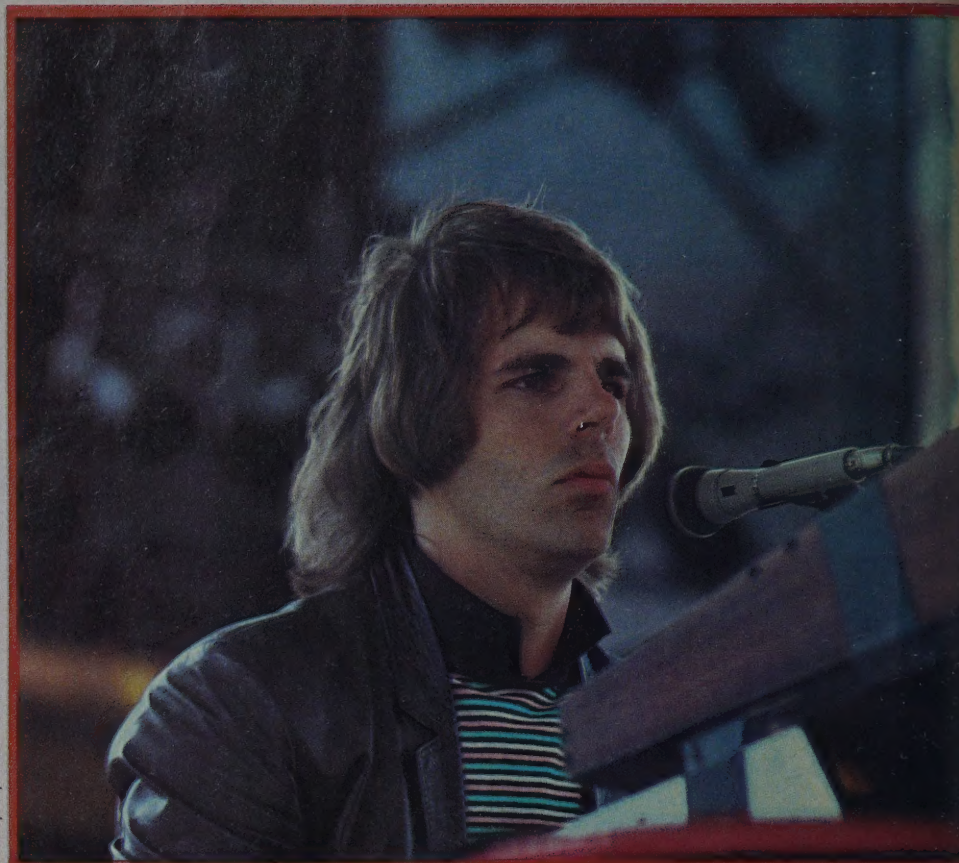
A striking difference on **Frontiers** is the increased vocal range of Steve Perry, whose wailing, high-pitched sound has become the band's most instantly recognizable element. On *Edge of the Blade* and *Faithfully* Perry has explored a new spectrum of vocal sounds, making greater use of his lower range while still utilizing his trademark soprano to perfection.

"It was a very conscious decision on my part," Perry explained. "I think that the first thing that someone can get tired of in a band is the vocals. If you don't try to change them a bit, that sound can get very tiring. I was anxious to try and use my lower range more and on **Frontiers** I've done just that. It's made my voice stronger than it was before. I can still reach the high notes for when we perform the material from **Escape**, but I have greater strength in my overall presentation.

"I'm anxious to see if I can keep that lower register when we go on tour," he continued. "I find that usually the longer we tour the higher my voice gets. I know by the end of the last tour we were attracting small animals backstage because I was hitting notes that only they could hear. I think that I'll have no problem this time because I plan to travel by bus a lot, and really take care of myself."

Among Perry's most outstanding vocal displays on **Frontiers** is the album's first single, *Separate Ways (Worlds Apart)*, a song Steve wrote with Jonathan Cain after a show six months ago. "Usually we don't write songs that far in advance of an album," Cain explained. "But on that occasion, Steve and I were just working on an idea backstage and it all came together. He was working on a bass and I had a guitar, and we just worked out the melody that night and the lyrics the next afternoon. Sometimes you can get lucky and have a song fall together like that."

One of the primary reasons for Journey's increasing popularity has been the addition of Cain, a multi-instrumentalist whose songwriting skill has added an extra ingredient to Journey's already overloaded stable of talent. "Jonathan's a great guy," Neal Schon said. "He's so



Jeffrey Mayer

Keyboardist Jonathan Cain on *Separate Ways (Worlds Apart)*: "Sometimes you can get lucky and have a song fall together like that."

easy to work with, and he's a good friend as well. I was very happy with the band before he joined, but there's no question that with him we have the strongest lineup we've ever had."

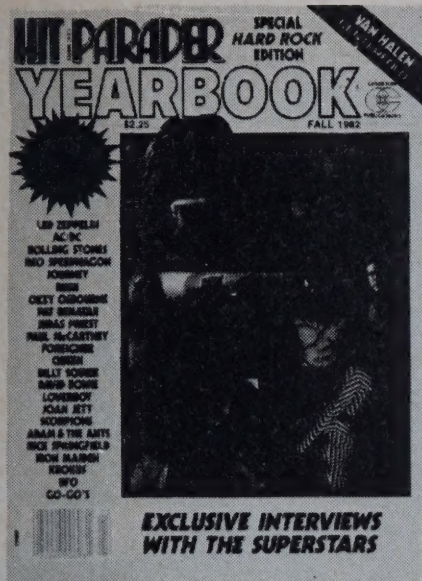
"The first side of this album is for the fans and the second side is for us."

Cain is a bit more modest in assessing his contributions to Journey's continued growth. "I stepped into an incredibly good situation," he explained. "The band had already achieved a major degree of stardom before I joined. Sure, I like to believe that my contributions have helped, but Journey would be huge today either with me or without me. One thing I must say though," he added with a grin, "is that everyone asks me, 'Were you nervous about joining Journey?' Hell no! I felt comfortable in the group from the very beginning or I never would have joined. If I didn't feel that I could

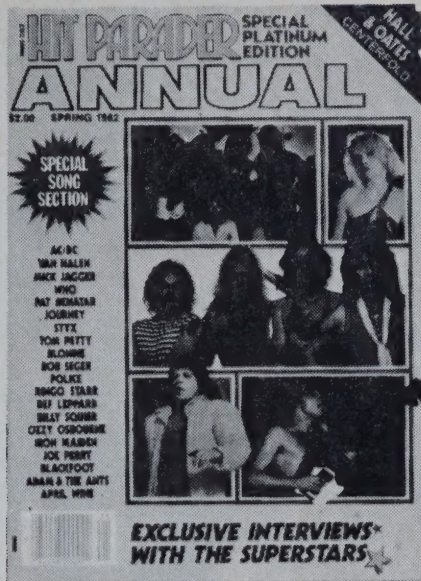
have added something to the group I never would have become a member."

With **Frontiers** nearing the top of the sales charts, and Journey's current world tour breaking attendance records wherever it plays, it seems that all is right with the boys from 'Frisco. They've even started a few side ventures that have yielded big rewards. One of these is designing huge video screens that the band rents out to other groups who are on tour. "We've been using the screens throughout this American tour," Neal Schon said. "They're great because now even people in the back can really feel intimate with us. If I start to blow on my guitar strings, they can all see that — not just the people in the first row. We're really into the video screens — in fact the Who rented ours during their last tour. We helped them set them up, and we think we can do that for other major bands as well. It's another little side project that we're getting more involved with. You know the old saying," he laughed. "Busy hands are happy hands." □

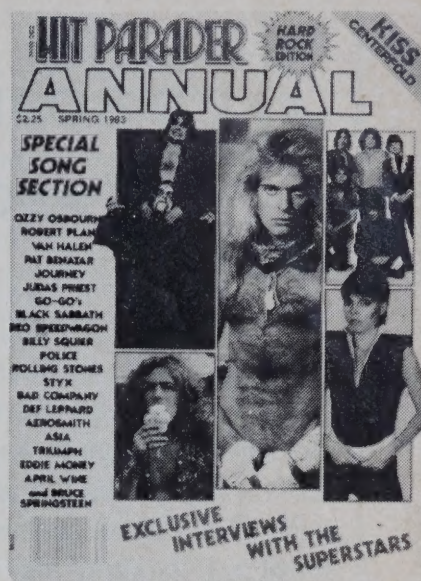
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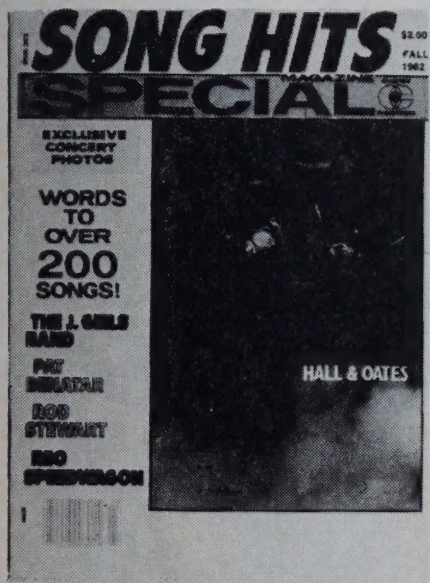
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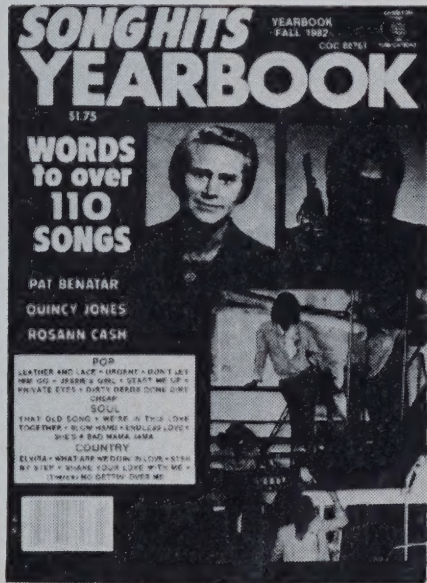
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TALK ABOUT THEIR HIT PARADER T-SHIRTS

Rock and roll's a sweaty business, just ask Axe's Bobby Barth and Teddy Mueller. "Shit, I go through three or four shirts a day out on the tour trail," Teddy said. "I've found the only thing I can count on to keep me dry is my **HIT PARADER T-SHIRT**. They're the best. Even if I wasn't in a band, they'd make me feel like a rock star."

Mueller's right. A **HIT PARADER T-SHIRT** can make anyone look like a rock and roll legend. "That's why I love mine," added vocalist Bobby Barth. "When you're out there in front of the band on stage, you've got to look your best. That's why I save my **HIT PARADER T-SHIRTS** for our biggest gigs. I know the right way to impress the right people."

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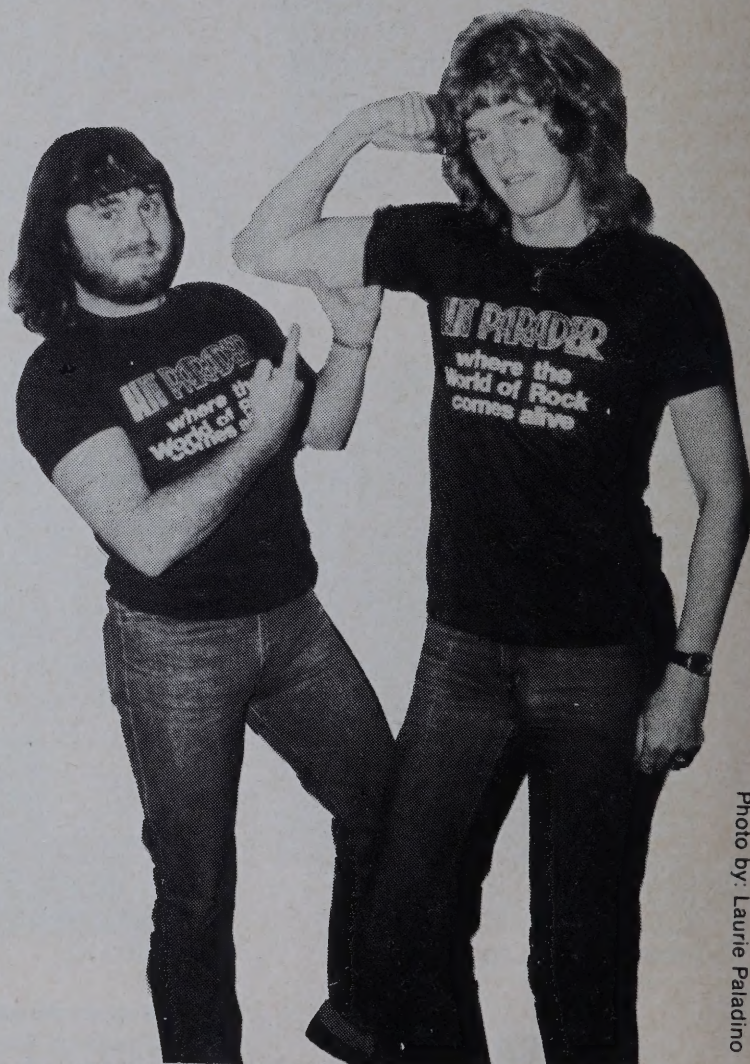


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I have chosen **Hit Parader** over the other magazines because when it comes to rock and roll, I want the best and won't settle for the rest. Many of my friends feel the same way. The other magazines know this and are scared shitless. The reason they are taking concepts from **HP** is because they know this younger generation won't settle for the little league, useless piece of shit they call a magazine. When the other magazines "grow up," they'll want to have as much class as **HP**. As Ted Nugent says, your magazine has enough class to "blow the balls off a charging rhino at 60 paces." Thanks for all the good times.

Why has your competition copied you? Probably because you're both cheap, sleazy, imitation rock and roll magazines. In short, you'll never be as good as **Creem**.

To that guy who wrote that he can play better music than AC/DC and Ozzy Osbourne with his dick; I'm still



waiting for your TV appearance on *That's Incredible*.

You can play better music with your dick? I always heard that would make you go blind, but you've proven

beyond a doubt that it also makes you deaf.

P.D. Conklin
Richmond, VA

If you think you can play better music on your dick, it's because you practice too much.

Pissed Off Sparks, NV

That reader should try to find other — more common to men — ways to use his dick instead of trying to play good music with it. Unfortunately for him, it seems he hasn't been able to find them yet! Patience, dear fellow, you'll get around to it too, one day!

Panos Macridis
Evansville, IN

You showed very bad taste in putting that picture of Judas Priest in the **That's Unbearable** section. Usually you have very good things, but you should have saved that picture and sent it to **Hustler** magazine.

Brenda Conner
Halifax, VA

I'd like to thank you for your **That's Unbearable** picture of Judas Priest. I was wondering what actually happened after that picture was taken. I love Judas Priest and it's fine with me if they want to have a gang bang.

Melanie Woch
Greendale, WI

Why don't you put in more articles and pictures of Iron Maiden? Bruce Dickinson has quite a large bulge, which should be exposed more often. Judas Priest is great, too, and I'm madly in love with K.K. Downing. Please tell him I'm the one who pulled him off the stage in Huntington, West Virginia, in September. I just wanted to jump those sexy buns.

B.J. Stosen
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AEROSMITH'S STEVEN TYLER

HIT PARADER MINI-SERIES

by Charley Crespo



Ross Halfin

"We'd get these gigs Thursday through Saturday, and on Sunday we would hang out in Washington Park all night or go to Greenwich Village and get blown by Josie the she-demon."

his uncle, but ultimately began playing in local rock bands like the Dantes, Chain Reaction, the Strangers and the Maniacs.

"We'd get these gigs Thursday through Saturday, and on Sunday we would hang out in Washington Park all night or go to Greenwich Village and get blown by Josie the she-demon, a young hooker we all knew," he recalled.

Tyler met guitarist Joe Perry and bassist Tom Hamilton during his summer months in New Hampshire. When Aerosmith was first being formed in 1973, Tyler agreed to be the drummer, but decided to become the frontman when he discovered an old friend, Joey Kramer, was being considered for the skin-beater's position. The group was rounded out with guitarist Brad Whitford, and shortly thereafter, Aerosmith began its ascent to become America's biggest home-grown rock band.

The bigger they are, the harder they fall, however. Internal quibbling erupted and personal problems, like Tyler's debilitating motorcycle accident, rattled the band. Aerosmith went into hibernation, and first Perry then Whitford quit the fold. Jimmy Crespo joined the band in time to finish 1979's **Night In The Ruts** album and do a low-key, hit-and-run club tour on the East Coast. Rick Dufay recently joined Aerosmith.

"It was a strange time," Tyler confessed. "I wasn't sure what I really wanted to do, if I really wanted to go back and go full force. I was having dreams where I would arrive at gigs without any stage clothes, or the equipment hadn't gotten there and we had to go on."

Part Three Of A Three-Part Aerosmith Series.

"I used to have an animal trap," said Steve Tyler, recalling his adolescence in the northern country-like suburbs of New York City. "I'd go to school and they'd throw me out, saying I stunk like a skunk, especially after I'd caught one. I'd go down, club the damned thing on the head, bring it home, skin it and sell the fur."

"Then I got myself a baby raccoon and I couldn't trap anymore. After three or four years of trapping, I had to hang it up because he was my best friend. His name was Bandit. How original, right? We'd go down to the lake and we'd fish. Finally, he got so fucking rambunctious, my mom made me get rid of him. He was wrecking the house!"

"I sold Bandit to a man who ran

a gas station because he had a country place. He brought the raccoon up there and he chewed on some of the wires in the barn; burned the whole place down. As you can guess, we never went back to that gas station again."

If a rock and roller's life is considered strange, Aerosmith's lead singer was even stranger as a pre-rock and roller. He remembers being kicked out of school in the fourth grade for chasing a girl around the school room with a broken lightbulb. His youth was further confused by moving from a low-income apartment complex in the Bronx, NY, to a house in the suburbs. He also spent summers in New Hampshire, where his father worked as a society pianist. Young Steven learned to play drums in his dad's band and to tune pianos with

"Bringing it all into perspective, the time off did us good. It gave us a chance to look behind and look beyond. We're getting everything back to where it was. Here we are again."

"Jesus, I feel like a new man," he added. "This tour got me so strong. Being off the road a year and a half, I got tired when I ran up the stairs. I thought, 'Holy shit, how am I going to make it on stage?' A lot had left my mind about how hard it was to do it."

"A year ago, I started to jog and pump iron to get ready for this tour. I lost 20 lbs. of flab and gained it all back in muscle. I knew what I was going to be up against when I went back on the road. I knew they were looking for the old Tyler again. I wanted to give him to 'em." □

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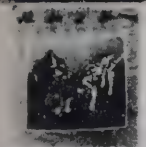
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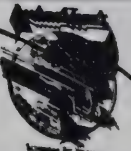
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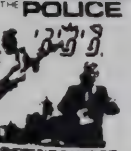
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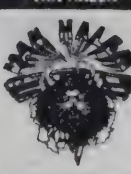
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Heavy metal happenings

by Andy Secher

Ozzy Osbourne has finished assembling his new band. Gone are guitarist Brad Gillis (who remains with Night Ranger) and bassist Rudy Sarzo (who has returned to Quiet Riot, the band he formed with Randy Rhoads a few years back). In their stead are guitarist Jakie Lou Williams and bassist Don Costa. "They're an interesting pair," Ozzy told **Heavy Metal Happenings**. "Jakie is half Irish and half Japanese. The same guy out in L.A. who first recommended Randy to me, told me about him. Costa is something of a masochist. He has a cheese grater strapped to the back of his bass. He's a fuckin' bloody mess by the end of the show."

Despite their success, AC/DC's Brian Johnson insists that the boys in the band will never change their style. "It just wouldn't be us," Brian said as he took a brief break from the band's hectic recording schedule. "As long as we can enjoy the simple things we'll be all right. We hate when anyone starts to act snotty. Just because we play in a rock and roll band doesn't make us any better than anyone else."

Speaking of AC/DC, the masters of metal have recently been subjected to a rather intense grilling in the British press, where they've been accused of "devil worship." One paper reported that the name AC/DC stands for After Christ/Devil Comes. The band was obviously upset by this smear campaign and Angus Young stated, "We're not into black magic, Satanism or whatever you call it. I don't drink blood or sacrifice virgins. I may wear black underwear now and then, but that's about it."

It seems virtually certain that the much-discussed Deep Purple reunion — featuring Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice — *will* be taking place. While information is being kept very hush-hush, it appears that the band will re-assemble in the fall, with a series of European and American tour dates, as well as a possible album in the offing.

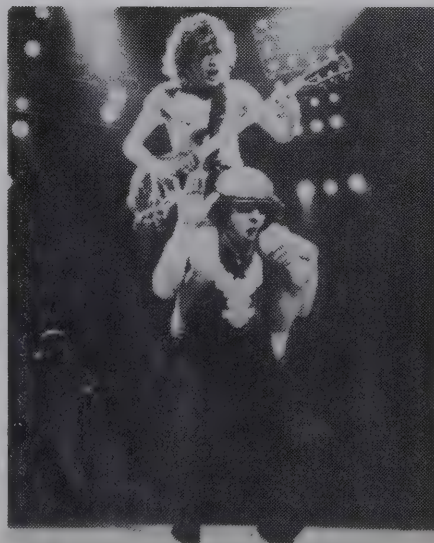


Laure Paladino

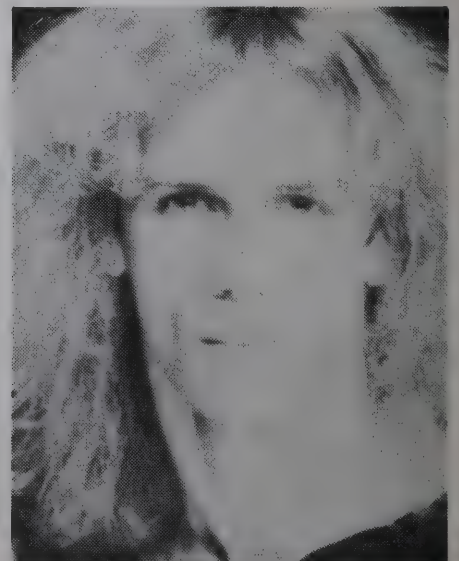
Ozzy Osbourne on his newest band members: "They're an interesting pair. Jakie Lou Williams is half Irish and half Japanese. Don Costa is something of a masochist."

HEAVY METAL HEADSCRATCHER: Paul Stanley, Gene Simmons, Peter Criss and Ace Frehley are **not** the real names of Kiss' four original members. Do you know what their real names are?

ANSWER TO LAST MONTH'S HEADSCRATCHER: Before joining up with Billy Squier, bassist Doug Lubahn spent time as bassist for the Doors.



AC/DC's Brian Johnson, holding aloft guitarist Angus Young: "We hate anyone who acts snotty."



Bassist Billy Sheehan: He's joined UFO for their European tour.

LETTER OF THE MONTH

Hey Andy,

I've got to find some information about Van Halen. Is anyone in the band married? I'm so in love with David Lee Roth. I think he's the sexiest hunk to ever walk on the face of the earth. I hope David's not married. Please tell me if he is.

Thank you,
Mandy Caruso
Erie, PA

Dear Mandy,

As it happens, David Lee Roth is not married. Two members of the VH crew are hitched — Eddie Van Halen (who's married to TV actress Valerie Bertinelli) and Michael Anthony. Alex Van Halen is very single and "gonna stay that way as long as I can."

During the Scorpions last American tour, guitarist Rudy Schenker found himself in a difficult predicament after a show in Corpus Christi, Texas. "I was thrown in jail," the dark-haired, axe-slinger reports. "It was unbelievable. I was throwing a few things around in our hotel bar, and the next thing I knew I was being handcuffed. The hotel manager told the police that I was dangerous, and I ended up spending four hours in a prison before things got straightened out. The funny part was when I was released one of the policemen recognized me and asked for my autograph."

Don't worry about Ace Frehley's absence during Kiss' recent U.S. tour. The Space Ace is still "very much part of the Kiss family," according to Gene Simmons. "He just wasn't physically up to touring this year because of his auto accident. We think he'll be appearing on Kiss albums for a long time to come."

With Rudy out of jail and brother Michael working hard, another member of the Schenker clan has emerged on the rock world. Barbara Schenker, the boys' baby sister, is the keyboard player in a hard rock band called Viva which has just released its second album **Dealers Of The Night**, in Europe. Regrettably, there are no plans to release the album on this side of the Atlantic.



The recording of Iron Maiden's latest album has gone extremely well, according to drummer Clive Burr. "We went into the studio with a great deal of confidence, and the results we've achieved seem to support that feeling. There's some incredibly hot rock and roll on this album."

Bassist Billy Sheehan of the Buffalo-based HM outfit, Talas, has joined UFO for their European tour. Following the defection of Pete Way, who is currently finishing up work on an album with former Motorhead guitarist "Fast" Eddie Clark, UFO has been looking for a permanent replacement. When they were unable to find one they turned to Sheehan, who UFO vocalist Phil Mogg called "one of the most incredible instrumentalists I've seen."

For anyone wanting to write to Saxon, drop the guys a line at: 15 Hockly Place, Grange Park, Blackpool, England.

If you crave addresses where you can reach your fave HM raves, be sure to subscribe to **Hit Parader's Heavy Metal Hotline**, where we tell you where to reach the likes of Ozzy, David Lee and Angus.

I love hearing from you. Please write to me and tell what you'd like to read about in **Heavy Metal Happenings**. Address your letters to: Andy Secher, **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418. □

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REO SPEEDWAGON'S KEVIN CRONIN



"All the girls started liking musicians because they liked the Beatles. Lots of boys in school started getting jealous of us, and as a result, wanted to kill us all."

by Cary Baker

Each month, *Hit Parader* takes a rock star back to his old neighborhood. This issue we journey to Oak Lawn, Illinois, with REO's irrepressible vocalist/guitarist Kevin Cronin.

The guitar was something of a mutual concession for 13-year-old Kevin Cronin, who lusted for the drums, and his parents, who advocated the piano. "It was still something you could beat on," he says of the axe that changed his life, "but it made *music*."

No more enviable than that kid in horn-rimmed glasses who got saddled with the violin, Kevin got razzed as he carried his guitar case down 95th Street and around the corner to Cicero Avenue to the Rossi Music School in his native Oak Lawn — a southwest suburb of Chicago.

"It's a straight-laced type of suburb," he says of the post-World War II community.

"It's all white and very upstanding.

"The only hangup was that the parochial school I attended, St. Linus, insisted on no intermingling of boys and girls, except in the classroom, until 8th grade. We weren't allowed to have parties, even on our own time. Nuns and priests actually drove around the neighborhoods. If you were seen with a girl, it was considered a very serious offense."

Guitar — like music in general — wasn't considered terribly macho at St. Linus, although the coming of the Beatles soon brought on a revised social stratification.

"All the girls started liking musicians because they liked the Beatles. Lots of boys in school started getting jealous of us, and as a result, wanted to kill us all," he smiles.

"So what I did was get a bunch of 8th graders from the football team in the band I was starting. Me and the drummer — Louie Noto — were the only two real musicians in the band. Three guys from the football team used old guitars of mine with clotheslines tied to the back of the amplifier. They were our bodyguards, and it was a way for them to get girlfriends, too. And we actually managed to pull it off for a gig at our 8th grade graduation!"

The Caravels, Kevin's evolving band, "probably played every single back yard in Oak Lawn, not to mention every teen club. It was kind of a happening scene — millions of bands!"

As Kevin gained some experience, he formed Fushia, the band that would take him up to the point of REO. Fushia, at one point, found itself challenged to a band battle by the dreaded Disciples of Mayhem, "a rock and roll band slash motorcycle gang; *real bikers* from the south suburbs."

As Kevin danced to the Disciples' set, his partner informed him that she'd overheard a plot. If the biker band *didn't* win the face-off, Fushia would be rendered "dead." Try as they did to muff it, Fushia won the battle, but didn't stick around to collect the \$100 purse. A "friend" bestowed that honor.

"They never did catch up to us," he sighs, "but they definitely scared us."

Fushia's next face-off was a less-menacing bunch from the southernlands called the Tradewinds, whose members included Dennis DeYoung and the brothers Panozzo. They, of course, went on to become Styx, but not before licking Fushia in the battle.

"And *that's* where the rivalry started," laughs Kevin.

Styx, it seems, have subsequently spent more time in Oak Lawn than Kevin, having recorded their past several platinum LPs at Pumpkin Studios there.

The time came when Kevin had outgrown his neighborhood and tore off for the greater Chicago circuit. He enrolled at Loyola University along the city's North Shore, while Fushia played on. When it came time to recruit some replacements for departed members, the band — dissatisfied with newspaper classifieds — launched its own musicians' referral service. Kevin answered the hotline one day to learn that a Champaign-based band sought a singer, offered \$100-a-week salary and unlimited use of a station wagon. Kevin told the party, an unseen lead guitarist named Gary Richrath that "we don't have many singers, but you might be interested in *me*."

Kevin went to meet this Richrath character. At the end of their rendezvous, packed his bags and beelined to Champaign where a promising bar band called REO Speedwagon awaited. More importantly, there was rubber to burn on that wagon.

When REO plays Chicago these days, Kevin returns to the Cronins bi-level in Oak Lawn, where the interminable sound of lawnmowers is prominent every Saturday — a subliminal reminder that some things never change.

"It's funny," he adds, "the place once looked so huge."

Does he like to shake some action at the old haunts in Oak Lawn and Chicago? Maybe return to a familiar garage or backyard?

"Nah, when I *do* make it to town, I just hang around the house like a recluse," he says. "I've found that it's easier to import people to me in California." □

That's Unbearable!

**MOTORHEAD'S LEMMY WITH
TWISTED SISTER'S DEE SNIDER**



Ross Hallin

Readers Vote AC/DC's Angus Young Rock's Six-String Hero

by Andy Secher

In the April 1983 issue of *Hit Parader*, we presented a ballot for our readers to vote for their favorite all-time rock guitarists. In the months that have passed, we have been literally swamped by thousands upon thousands of responses. What follows is a list of the Top 10 finishers in the first annual *Hit Parader Guitar Poll*.

Guitar

1. Angus Young

(13,421 votes)

Angus Young's first-place finish in the *Hit Parader Guitar Poll* is further proof that AC/DC still reigns as the most potent heavy metal force on the rock scene. Angus' awesome chords and lightning-quick leads have served as the backbone of AC/DC's incredible rise to the top of the rock pile. Using what he called "influences ranging from the blues to Jimmy Page," Angus has developed a unique style that depends on a minimum of guitar tricks. Rather, he relies on what his brother Malcolm called "his ability to move his stubby little fingers very quickly."

Not only is Angus one of rock's most talented six-string players, but he highlights each of his concert performances with a stage show that truly must be seen to be believed. Dressed in his trademark, school-boy uniform — complete with shorts, jacket and tie — Angus on stage is a blur of pure rock and roll energy. He struts, prances and dances his way into a sweating mass, while never missing a lick on the battered strings of his cherry-red Gibson SG. With his head constantly bobbing to the beat, and his feet never at rest, Angus truly is "the ultimate rock and roll machine," as stated by AC/DC's vocalist Brian Johnson.

Despite the fan adulation hurled his way, Angus is rather modest about his accomplishments. "I don't really consider myself an outstanding musician," he said when told of his victory in *Hit Parader's Guitar Poll*. "I always played the stuff I enjoyed; I never worked hard at learning the very complicated things that would have made me a better player. That might have taken the fun out of rock and roll."

Poll winner Angus Young: "I always played stuff I enjoyed; I never worked hard at learning the very complicated things that would have made me a better player."

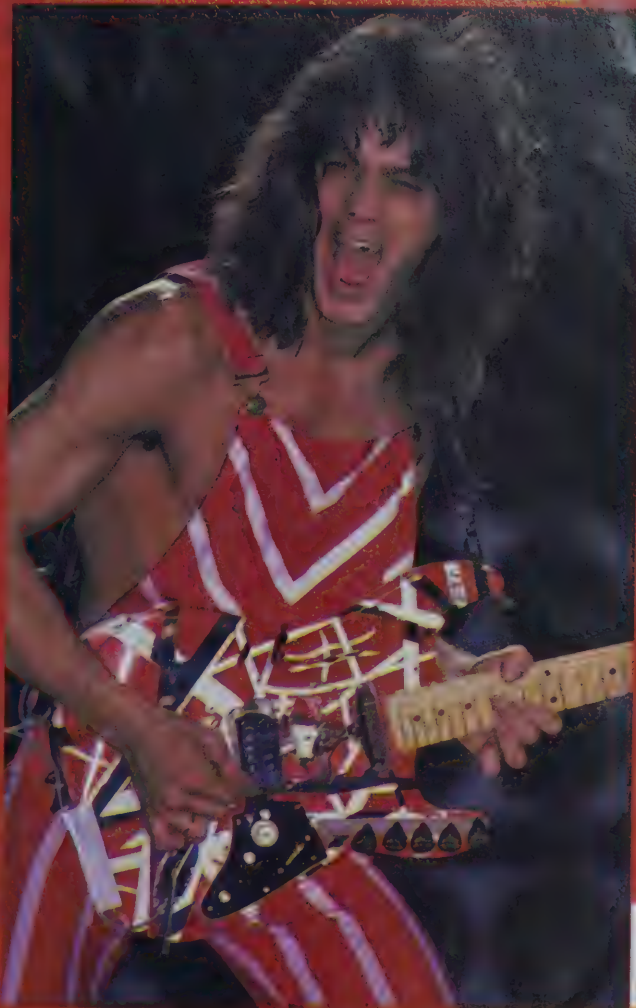
2. Eddie Van Halen

(12,987 votes)

Perhaps no guitarist in the world has received more universal recognition for his skills than Eddie Van Halen. His stinging, tremelo style has, according to friend Brad Gillis (of Ozzy Osbourne and Night Ranger fame), "taken the rock guitar solo just about as far as it can go." Unlike many guitarists who remain content to merely update blues runs as old as rock itself, Van Halen has successfully revitalized standard guitar cliches by injecting an entire spectrum of new techniques and devices into his playing.

He explained his approach as being "a combination of everything and everyone I've ever listened to. I used to live off of dissecting old Eric Clapton solos, but then I realized that you can't copy somebody else, you've got to develop a style of your own."

According to Eddie Van Halen: "You can't copy somebody else. You've got to develop a style of your own."



Jeffrey Mayer

Poll Winners

3. Ace Frehley

(12,163 votes)

Despite the recent auto accident that has temporarily curtailed his career with Kiss, "Space" Ace Frehley remains one of hard rock's most popular instrumentalists. "Ace is still the best," Kiss bandmate Paul Stanley said. "People tend to forget what a great guitarist he is because of our image and our theatrics. But underneath it all, I don't think there's anyone who can touch him." It seems that once he heals from his injuries, which reportedly include a damaged neck and whiplash, Ace plans to return to Kiss, although he is also interested in pursuing a solo album project.

"Kiss is still fun for me," Ace explained. "Where else can you dress up and act out all your childhood fantasies? I can't see a time when I'd want to completely give that up. Playing guitar is my favorite thing in life, and having an outlet like Kiss is something that every musician dreams about."

**"Kiss is still FUN for me.
Where else can you dress up
and act out
all your childhood FANTASIES?"**

Guitar Poll Winners

4. Jimi Hendrix

(10,544 votes)

"Jimi Hendrix was the most unbelievable thing I'd ever seen," the Who's Pete Townshend recalled. "I remember one time in London in 1967 walking into a club with Eric Clapton where Jimi was playing. We didn't know that much about him, but Jeff Beck was walking out while we were walking in. I said to Jeff, 'Is he that bad?' Jeff could only smile and say, 'No, he's that good.'"

While Hendrix has now been dead for over a dozen years, his legacy continues to grow. With posthumous releases such as the recent **Jimi Hendrix Concerts** keeping his magnetic style in the public eye, it seems that James Marshall Hendrix will live forever in the minds and memories of rock fans everywhere.

5. Jimmy Page

(9,621 votes)

"I remember back in the mid-'60s when Pagey was playing every session in London," Ritchie Blackmore has said in regard to his long-time acquaintance Jimmy Page. "He would play a pop gig with someone like Tom Jones in the afternoon, then work a rock session for somebody at night. Even then, everyone knew he was one of the best." While little of Jimmy Page's early studio work was credited, let alone acclaimed, as soon as he joined the Yardbirds in 1967 he became recognized as rock's premier heavy guitarist. His subsequent work with the legendary Led Zeppelin only cemented the fact that Page had few equals in terms of sheer guitar brilliance.

"Most of my album work has a distinctive quality to it," Page admitted. "That's because I'm very meticulous about working out a particular riff or a particular solo. I'll try a number of combinations before I find the notes that I want to use."

6. K.K. Downing

(7,881 votes)

"My main concern as a guitarist with a band like Judas Priest is just to make as much noise as possible," a jovial K.K. Downing explained. "I'll worry about technique when we're in the studio making albums, but once we get on stage it's *wham*, create a heavy metal wall of sound. I really get a kick out of doing that."

Hit Parader felt the wrath of many readers who were incensed by the omission of Downing from our April "15 Guitar Greats" article. Many of the notes we received mentioned K.K.'s ability to play rhythm and lead guitar with equal dexterity — a talent not shared by many of his six-string compatriots. He dismissed this quality as just "a necessity brought on by playing with a great guitarist like Glenn Tipton" (who finished a respectable 12th in our Guitar Poll).

7. Ritchie Blackmore

(7,876 votes)

Ritchie Blackmore, rock's "man in black," has influenced as many young guitarists as anyone. "He was always one of my favorites," said Def Leppard's Steve Clark. Triumph's Rik Emmett (who finished 14th in the poll) added: "When he started wailing with Deep Purple, there was nobody who could touch him." Blackmore's fierce, classically-influenced style, as evidenced both with Deep Purple and Rainbow, represents the ultimate in aesthetic heavy metal. While his studio work has rarely matched the intensity of his live performances, he remains one of the most brilliant and admired of all rock instrumentalists.

"Actually, I base many of my guitar solos on classical cello work," Blackmore said. "I find rock to be a very limiting medium at times — especially for a guitarist. I remember when Rainbow had a hit with *Since You've Been Gone* a few years back. I refused to even play it on stage — it was incredibly boring."





Jeffrey Mayer

8. Michael Schenker



(6,521 votes)

While Michael Schenker has yet to attain the stellar reputation in America that he enjoys throughout Europe, to guitar purists the blond "mad axeman" remains one of rock's greatest natural resources. "I tend to be a guitarist who's always playing on the edge," he said. "I don't enjoy playing a 'safe' solo — I want to test myself every night. I think the audience deserves that, and you owe it to yourself as well."

Whether with Scorpions (with whom he recorded the album **Lonesome Crow**), UFO or the Michael Schenker Group, Michael has shown the ability to temper traditional hard-rock runs with music that reflects his Germanic background. "I listened to a lot of Zeppelin when I was growing up," he said. "But there was also the traditional music to listen to. I think it's important to show your roots in your music."

Michael Schenker: "I don't enjoy playing a safe solo — I want to test myself every night."

9. Matthias Jabs

(5,431 votes)

Perhaps the most surprising member of the **Hit Parader** Top 10, Scorpions' Matthias Jabs' 9th place showing proves that his nimble-fingered guitar work has played an integral role in the German quintet's rise to fame. Joining the band in 1979 — following the departure of an equally brilliant axeman, Ulrich Roth — Jabs was first forced to play note-for-note reconstructions of Roth's solos. "It wasn't very exciting," he admitted. "But gradually I was able to begin expressing my own ideas."

By the release of **Lovedrive**, Jabs had proven to his bandmates that he deserved to step out of Roth's shadow and display his abundant skills. "It means so much for me to be in Scorpions, because I had always followed their career and had always admired both Rudy and Michael Schenker. Now to be playing alongside of Rudy is a great thrill."

10. Alex Lifeson

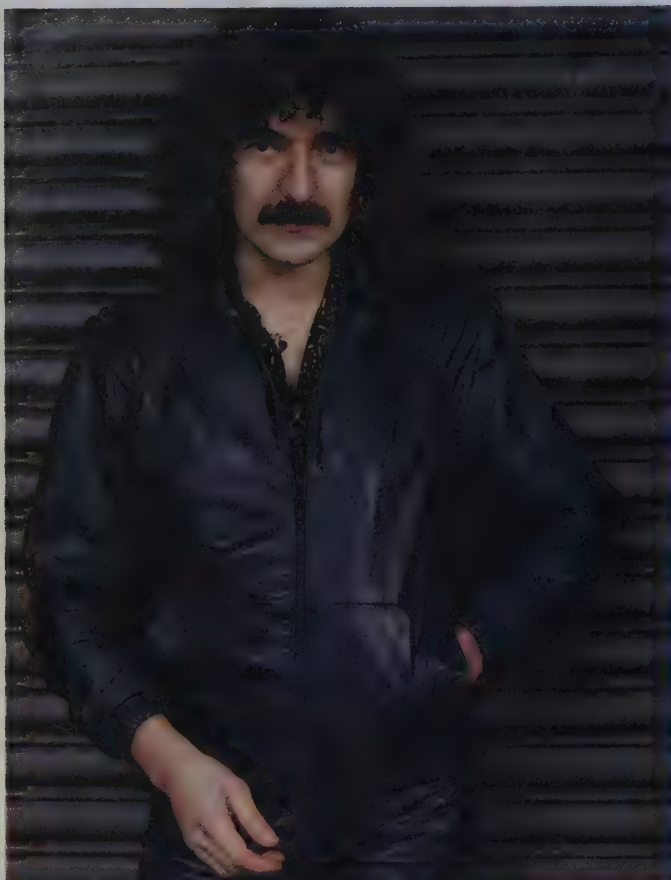
(5,121 votes)

"As I've learned more about the guitar, I've come to enjoy playing it more and more," Rush's Alex Lifeson said. "In the beginning of our career, I was more or less content to just go on stage or into the studio and just play away; now I realize that there's a feel and texture to playing that is far more important than just volume."

During his decade-long career with Rush, Lifeson has established himself as one of the most inventive and clever hard-rock guitarists around. Capable of effortlessly switching styles from reggae to metal, Lifeson has managed to avoid classification, while cementing his position as Canada's all-time favorite six-string slinger.



Black Sabbath



Mark Weiss/LGI

Geezer Butler: "I think if you listen to *Live Evil* and compare it to something like Ozzy's live album, the difference is astounding.

"Would you believe that I actually had someone stop me on the street and ask me if I ever raised bats?" he added with a laugh. "I told him that he must have me confused with Ozzy Osbourne. But things like that are what make playing in a band like Sabbath fun. There's an element that surpasses even the music. That's one of the reasons I still get a thrill out of playing rock and roll — even after all these years."

It has been a long and often winding road for Black Sabbath over their 14-year career. During that time Butler, guitarist Tony Iommi and a supporting cast that has included the likes of Ozzy Osbourne and Ronnie James Dio, have garnered the reputation as rock's Princes of Darkness. Sabbath's macabre lyrical visions and earth-shaking metal sound, while never enjoying much critical acclaim, has been fervently supported by a world-wide legion of Sab-o-philes who've made these bad boys from Birmingham, England, one of the most successful acts in rock history.

"The fans have always been great to us," Tony Iommi explained. "They've always supported us by coming to the shows and buying our records. Some bands can become popular because radio stations play their songs or the press picks up on them. With Sabbath, we've always been an 'underground' band — even though we've sold millions of records. Our fans have always bought our LPs even when their radio station wasn't playing it. That's the type of dedication that has made Sabbath what it is."

Currently, Sabbath finds itself in a state of disrepair. A few months back, vocalist Ronnie Dio and drummer Vinnie Appice were fired from the band. This left Iommi and Butler with the arduous task of finding replacements before they could venture into the studio to begin work on their next album. While Dio insisted that the parting was "friendly," Butler admitted that the Sabbath split wasn't totally amicable.

"It became a difficult situation," Geezer stated. "We were in the studio mixing *Live Evil*, and Ronnie really started to take over. He would listen to a song mix and inevitably say, 'I think the vocals should be more up front.' Now, Sabbath has always been a guitar band, even though I'm sure Ozzy or Ronnie would never want to admit that. Tony and I said we'd be damned if we'd make the vocals more prominent than the guitar. When Ronnie couldn't put up with that, we knew we had reached an impasse that could only be resolved one way.

hanging tough

Inner Turmoil, Yet Still Riding High.

by Jack Warner

"**W**e had an album out a couple of years ago called *Never Say Die*," Black Sabbath's Terry "Geezer" Butler said with a smile as he relaxed in the living room of his home in St. Louis. "That attitude sums up the Sabbath philosophy very well. We may go through difficult periods every now and then, but we won't give up. When it comes to rock and roll, Black Sabbath will never say die."

Despite his positive attitude, it had been a difficult day for Butler.

He was suffering from a bad cold, and in addition, he had been informed that a number of Midwestern radio stations had banned Sabbath's album *Live Evil* due to the record's supposedly "demonic references." As he flashed a weary smile, Butler said he had been down this road before.

"I guess some things will never change," the tall, slim bassist said. "It seems that the devil issue is stronger today than ever before. It's been with us for as long as we've been around, but for some reason more people are concerned with it now than even back in the '60s. It's very strange. I imagine it will be part of the Sabbath mystique until we decide to pack it in and go raise sheep in Scotland. Some uninformed fools still want to believe that we go around drinking blood and stabbing people in the heart with stakes — it's absolutely absurd.

"Tony and I have been working together for a long time," Geezer added. "We've learned to stay out of each other's way and not let our egos get the best of us. That's a lesson Ronnie hadn't learned. He felt a singer was the leader of the band. Understand that this was basically a business decision — I don't want it to seem that I'm ripping Ronnie personally. He's a talented musician and a fine person. He just didn't understand that Sabbath wasn't going to change its style just to suit him."

Dio, who currently lives in Los Angeles, views Butler's charges with amusement. "I was working on my solo album (**Holy Diver**) while I was still in the group and that really pissed Terry and Tony off," the pint-sized singer said. "They thought that all my energies should be directed into the band, even though they knew I had been planning a solo record even before I joined Sabbath. They're worried about Sabbath's future. They've lost a bit of direction. I only wish them the best of luck in the future, but I hope that they take a good look at their music and realize that one must change with the times."

The departure of Dio and Appice, the latter of whom Butler dismissed as "never really a member of the band, anyway," puts Sabbath in a precarious position. With the release of **Live Evil**, which is the first in-concert album of the group's career, Sabbath hoped to solidify its position as the masters of metal. But with the band in pieces, and Ozzy Osbourne's **Speak Of The Devil** having gotten a two-month jump in the sales department while presenting many of the same songs, Butler admitted to "being a little worried."

"I'm sure we'll be able to fill the vocal and drum slots in the near future," he added. "We're presently talking to a number of individuals, and by the time the people read this, we may already have picked the new members. We've talked to a number of very prominent musicians (including former Deep Purple vocalist Ian Gillan and ex-Sab drummer Bill Ward), and we hope to be back in the studio working on new material by Spring. We may end up picking an unknown," he continued. "There are so many talented people out there that we may choose to go with the best suited, rather than with a big-name star."

Despite their internal problems, **Live Evil** has proven to be one of the most successful albums of Sabbath's career. Featuring such classic metal anthems as *War Pigs*, *Children of the Grave* and *Voodoo*, the album serves as a neat synopsis of the band's long and glorious history.

"It's rather hard to believe that we've never had a live album out before," Tony Iommi said. "We had tried on a number of occasions with Ozzy, but things just didn't work out. Either the tapes didn't

"It seems that the devil issue is stronger today than ever before."

sound right, or Ozzy was singing off-key. There was always some problem. This time, when we began our 1982 world tour, we knew we wanted to do a live record. In fact, it was in our record contract that we *had* to do one. So we hired a mobile studio and recorded virtually all of the shows. That part was fun. But when we finished

with the tour we then first had to begin listening to all the tapes and deciding which ones to use, and which ones to scrap. That was a great deal of work."

"We're very pleased with the results, however," Geezer Butler added. "We really took our time to finish the mixing, and I think if you listen to **Live Evil** and compare it to something like Ozzy's live album, the difference is astounding. Ours is totally live, and the sound comes at you like a live concert. Ozzy's was practically all overdubbed in the studio — especially the vocals — and it sounds like a studio album with crowd sounds mixed in. We didn't think that would be fair to our fans. They wanted to hear what we sounded like on stage, and unlike some other people, we weren't ashamed to let them hear just that." □



Ronnie James Dio (left) and Tony Iommi in happier times: "Ronnie just didn't understand that Sabbath wasn't going to change its style just to suit him."

Mark Weiss/LGI

Having a wonderful time!
Already met a real
murderer, a possible
double agent, a conary, a
couple of crooked flatfeet,
and a great looking guy
who may be trying
to kill me —
How are things at
the office?

The Gang —
Frank Court Bldg.
... St.



TRENCHCOAT

TRENCHCOAT A JERRY LEIDER PRODUCTION
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COMING EARLY 1983

Celebrity rate a record

BILLY IDOL

Billy Idol, former leader of British punk rockers Generation X, has moved to New York since going solo. He listens to a lot of new music at the dance-rock clubs he frequents nightly, but says he has no record player at his Greenwich Village apartment.

We presented him with a batch of recently released singles, and asked for his comments. The ones he liked, he taped for his large "ghetto blaster" stereo tape player. "I can't speak out against home taping," he said, "I do it myself."

Only You, Yaz

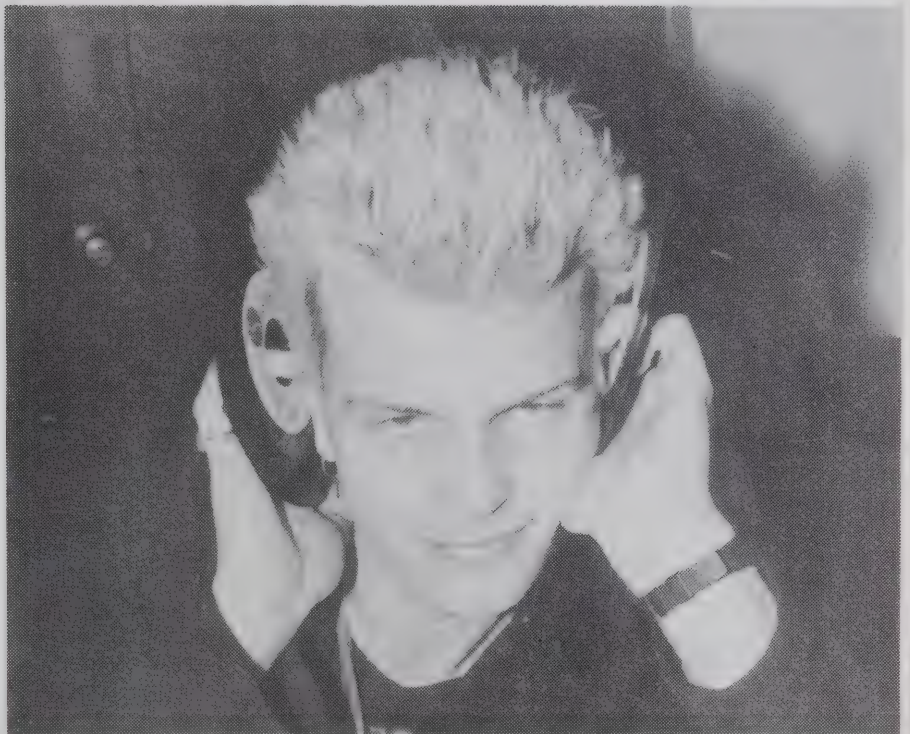
Great. I love this. I saw them on English TV and they did this and three other songs. Alf sings great. She's not trained, but she's got soul. And he's the guy that wrote all the best stuff for Depeche Mode. I know there's a problem on stage because it's just the two of them. This is real English music. I like their records.

Come On Eileen, Dexy's Midnight Runners

I don't have to play this, it's number one in England. It's very dim. I don't understand their general ideas, and the music reflects their ideas. I don't believe their ideas and I don't like the music. They train together and talk about "pure soul spirit." How does not drinking and not smoking effect your soul? Even Jesus used to drink wine. I never found that not taking drugs did anything for me. It made me go to work. I wouldn't be here doing this if I hadn't done that.

Twilight Zone, Golden Earring

Their words are always funny, them foreigners. I love their really old song, *Radar Love*. This has nothing. They should have written a song about Rod Serling, who died in 1975 in open-heart surgery. I like the idea of stepping into the *Twilight Zone*, but the rest of the words... I don't hear them say anything about taking drugs or drinking. It's got a disco backbeat, but they're trying to adapt their heavy



Laure Palamino

Billy Idol: "I never found that not taking drugs did anything for me."

metalisms. I don't think even heavy metal kids will like it because it's not heavy metal enough. They're trying to succeed in several markets, but they don't make it in any.

Loopzilla, George Clinton

I'll bet it's massive in discos. I can see people dancing to it, and I can imagine walking down Eighth Avenue and hearing it coming out of all the stereo shops. I like it, but I wouldn't buy it because there's nothing on top; it needs content on top. They're more into a groove; *One Nation Under A Groove*. It's not like *The Message*, which was brilliant.

Working Girl, the Members

This was produced by Martin Rushent, who produced the first Generation X album. The Members mix reggae with rock like some of the things Generation X did. The record sounds nice, but it doesn't say enough for the working girl behind the checkout counter. It doesn't seem to have anything special, which is a shame because they've had good records. I didn't like this one. They've kept going, though, they're hanging in.

Dancing In Heaven (Orbital Be-Bop), Q-Feel

Boring crap, the opposite of what Yaz is. Yaz is soulful electronic music. I never noticed the be-bop, did you?

Give 'Em My Number, Rick Nelson

He's going to be alone. People are going to erase his number from their telephone books if he keeps singing songs like this. I think country music is the hardest thing to write because people have covered the tracks over and over again. Have you heard *Footsteps In The Sand*? My radio was stuck on the country station and I heard this song about this guy who walks with God and there're two sets of footsteps in the sand. One day, he's out there and there's only one set of footsteps. He asks God, why are there only one set of footsteps? God says, because I'm carrying you. (Howls with laughter.)

I Can't Stand Still, Don Henley

When he said he and the Eagles were moving into the '80s, I think he meant the 1880s. I think it stinks. □

Record reviews

Hit Parader Readers Get Their Chance To Strike Back. by Roy Trakin

OK, OK, you win! Aerosmith, Kiss and even Tim Curry still live! *Hit Parader* readers have spoken and called me everything from a jerkface to a disco faggot to a drag queen to much, much worse. The issue that seemed to inflame the masses the most centered around my October '82 article on *Hard Core Vs. Heavy Metal*. Like I said in that piece, metal acolytes are very adamant as to what fits their definition of rock and roll. Needless to say, I got a lot of letters condemning me to eternal damnation for daring to suggest that AC/DC should ever be considered a "punk" band (Geez, and I meant it as a compliment!).

Another controversial topic which inspired some heated diatribes was my inference that groups like Judas Priest and (especially) Iron Maiden dabbled in Satanism. Many *HP* respondents went to a great deal of trouble setting me straight on that, quoting song lyrics and even articles from this very magazine. Well, at least the minions are paying attention to subtleties like lyrics and interviews. Finally, both Rush and Van Halen have their passionate defenders, even if they are a tad humorless...

Anyway, let's take a look inside the mailbag (all letters printed verbatim):

When I read your record reviews in the October '82 issue, I was dismayed to find that some drag queen who calls himself Roy Trakin had spoken of the end of (gasp!) heavy metal. He said that "Bands like Circle Jerks are zeroing in on Van Halen's youth turf." Do you people out there realize what he's saying? He's saying that a bunch of fairies that like to sit around and jerk off together are moving in on Van Halen! I mean, where does this guy get his information from? *Sesame Street*? Van Halen shallow? Who fuckin' cares? As long as they play kick-ass rock and roll, it doesn't matter one way or another how "shallow" they are. Hey bud, if you want deep, meaningful music, try another department. We don't want your kind around here. You ask, "Will the twain ever meet?" I don't know about no twain, but I do know this: no Van Halen of mine is gonna be pushed around by some group of faggots who can't even write their own music. I say, long live rock and roll. And, as for you, Mr. Flakey or twinkie or whatever, why don't you just go to a circle jerk!

Davin
Smyrna, GA

In response to that same article, I received a surprising amount of letters from female metallers — a category that seems to be growing in this previously male-dominated idiom. The following is one of the more intelligent missives:

After reading your article, *Heavy Metal Vs. Hard Core*, I was pissed, to say the least.

1. I think heavy metal is the best kind of music there is, at the present time. Just one short year ago, I tried to "convert" to hard core, *but*, it didn't work. Why, you ask? Because I could never tell if the bands were playin' songs or tuning up. I listened to Black Flag, Circle Jerks, Fear, etc..., I tried to like it, but it shows no talent whatsoever. What do you expect from a band who fucks with the words to the national anthem?

2. I don't *blindly* idolize Ozzy, Priest & Sabbath — I can see they're great and I love them and their music.

3. HM vocalists don't "screech like they're possessed." Listen to any Sabbath from when Ozzy was with 'em or listen to one of Ozzy's solo albums — if you still think he screeches, then clean your ears or fix your stereo.

4. Robert Plant doesn't yodel.

5. Bruce Dickinson isn't possessed.

6. I'm sure the Scorpions think you talk funny, too.

7. Any HM guitarist could blow what's his fuck face from Black Flag, er, Black Flag, away even playin' an acoustic!

8. I hate AC/DC.

9. Hard core ain't comin', it's just breathin' hard.

10. Okay, if HM sucks like all the punks think, then how come it's great when punk groups put out singles of *Paranoid* by Black Sabbath and *Communication Breakdown* by Led Zeppelin?

Heavy metal has been around a lot longer than hard core and it's gonna stay longer!

Elizabeth Parish
Maumee, OH

Will the twain ever meet? Not if these diehards have anything to do with it. Geez, I just suggested people keep an open mind toward other kinds of music, but HM fanatics know what they like, thass fer sure...

Dear Hit Parader:

I would like to point out to you that AC/DC is no fucking punk-rock band. They are heavy metal and they would never play shitty music like punk rock. Well, anyhow, keep on writing about heavy metal groups because that's the only kind of music that there is.

Richard Procter
Aurora, NE

While I don't come right out and accuse groups like Iron Maiden and Judas Priest of Satanism (who do you think I am, Jerry Falwell?), I do think they tread on some potentially exploitative ground. While both bands may disavow the devil in their music, they certainly toy with ol' Beelzebub in their images. Judging from the volume and fervor of my mail, this is a topic *HP* readers do not take lightly. Many went to great lengths to dispute my tongue-in-cheek observations. Still, if Iron Maiden and Judas Priest represent pro-life forces, why do they couch them in such a malignant package? Do they raise the devil only to send him scurrying back to his lair?



Iron Maiden: Involved with Satan or just having fun?

In October's **Hit Parader**, Roy Trakin accused Iron Maiden of being involved with satanism. I think you should fire the fool 'cause besides not knowing what he's talking about, he doesn't even read your magazine. Proof of this is that in your August issue, you ran a story called *Iron Maiden: Strange Days*, where it says: "Dickinson insists, however, that despite the demonic overtones surrounding the album, Maiden is far from a band of devil worshippers ... 'Most of our stuff is fantasy in one way or another.'" Later, he adds that the group sits around talking about politics or the occult to help them come up with song ideas. British HM groups call themselves Demon or Judas Priest or Black Sabbath because they've seen a lot of thriller movies, not because they participate in weird rituals. Something to chew on: When Ozzy ends his concerts, he refers to God. I think he says God Bless You.

James McGovern
New Smyrna Beach, FL

OK, OK Jim, I give up. I guess the devil made me do it...

Dear Roy (Bah-ha-ha!),

You stupid, deaf, fucking idiot! I read your album review (which doesn't even deserve to be called that; it's more like shit) in the January issue and was shocked that my favorite heavy metal rock magazine would print such utter bullshit! If you had bothered to *listen* to the **Signals** album (Rush), you dense jerk, you wouldn't have written that stupid article.

Not calling them punks isn't saying much since you called them everything else (indirectly) that your tiny little mind could think of!

For your info, bud, Rush happens to be the hottest trio in the whole goddamned universe!

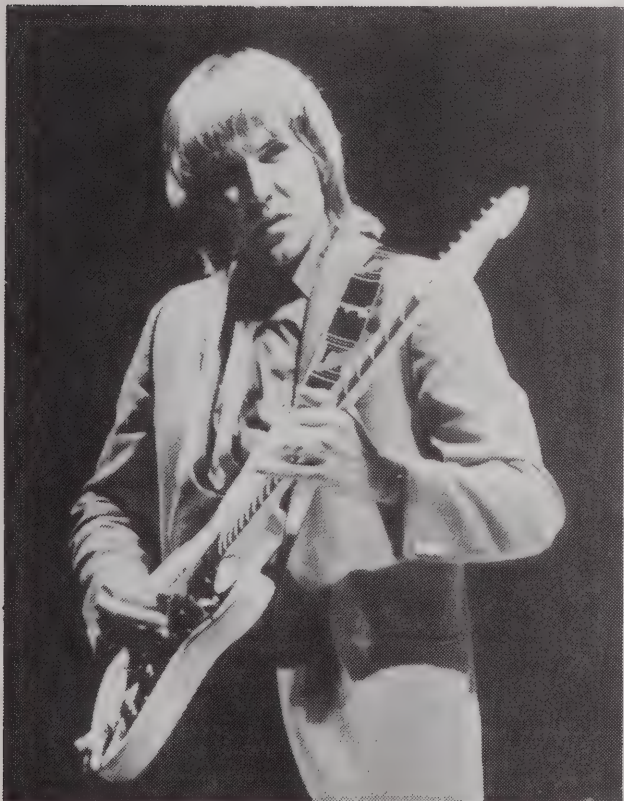
Criticizing Geddy for appearing on Bob & Doug's *Take Off* and then using B & D's "hoser language" is simply not kosher! Creep!

Rush doesn't sound anything like the Police, dumbo! What's wrong with the Police anyway?

And another thing, fool, Neal's drum set is *excellent*! The more the merrier, stupid! He's the best drummer that ever was! Alex Lifeson has great guitar solos, deaf one, and Geddy Lee's balls are *obviously* not being squeezed! And he doesn't fuckin' squeal, asshole!

Take off yourself, hosehead!

Rush Rules,
Jo Zany,
Toledo, OH



Rush: Do they sound like the Police?

Personal aside to Emily Bartek of Plymouth, MI: Sorry I didn't answer your queries about Adam Ant sooner. The man is obviously an enigma; I can't really tell if he's gay or straight, and I don't think he can either. His latest videos (*Friend Or Foe*, *Goody Two Shoes*) seem to be trying to prove he's a regular he-man, but you'll notice he doesn't really even kiss a girl in them; he barely touches their lips. My advice is get hung up on a real heterosexual rock star — someone like Steve Tyler.



Adam Ant: Obviously an enigma.

Dear Hit Parader:

I've never read such a no-minded record review as Roy Trakin's review on Aerosmith's **Rock In A Hard Place**. Stating that Tyler is lost in a time warp is just another nail in your coffin. Good rock and roll is timeless. The title says it all: **Rock In A Hard Place**, kick-ass rock and roll amongst a world of monotone debris. So, Roy buddy, don't criticize what you don't understand.

Rich Barry
Niagara Falls
Ontario, Canada

You've got potential, Rich. Why not send a resume' to **HP**? As for the rest, keep those cards, letters and mail bombs coming, folks. Remember, We Read Your Mail. Even the stuff in crayon.



Kiss: Our readers insist they're still alive.

Phil Collins

man with a mission

by Pamela Frank

Genesis' Leader Continues Along Solo Path.

"I felt there was no way to improve on the original version," said Phil Collins at the start of his national solo tour. "I decided to do it exactly the way it was first recorded. I changed very little." The song he is referring to is *You Can't Hurry Love*, Collins' cover of the Supremes' 1964 smash, which recently reached the top of the British and American singles charts.

The lead singer/drummer of Genesis is on his second successful solo go-round, with another top-selling album, **Hello, I Must Be Going**, a spirited follow-up to his 1981 **Face Value** LP. While still retaining his role as Genesis front man, Collins finds his independent projects "much more personally gratifying since I'm doing something on my own." That doesn't diminish Collins' concern and commitment to Genesis. "I'm proud of Genesis. We have a chemistry that works. People like what we do, and so do I. I can't see the success of any solo venture ever taking away from Genesis. The solo projects are designed to broaden our music, and in the process, make Genesis stronger."

Collins is a workaholic. Both solo albums contain almost all original songs. Reflections of painful, personal experiences and intimate confessions of emotional turmoil make up most of his lyrical content. However, unlike most singer/songwriters who utilize a depressing, tales-of-woe style, the Collins rhythm section punches up even the saddest moments, as on *It Don't Matter To Me* and *I Cannot Believe It's You*. Collins admits, though, that "the emotional turmoil that produced **Face Value** is past." He has moved on to more positive experiences in life.

"Music is an emotional release for me," he explained. "If I have a problem it tends to appear in my songs. In a way, I imagine I'm using my music to get rid of my personal demons."

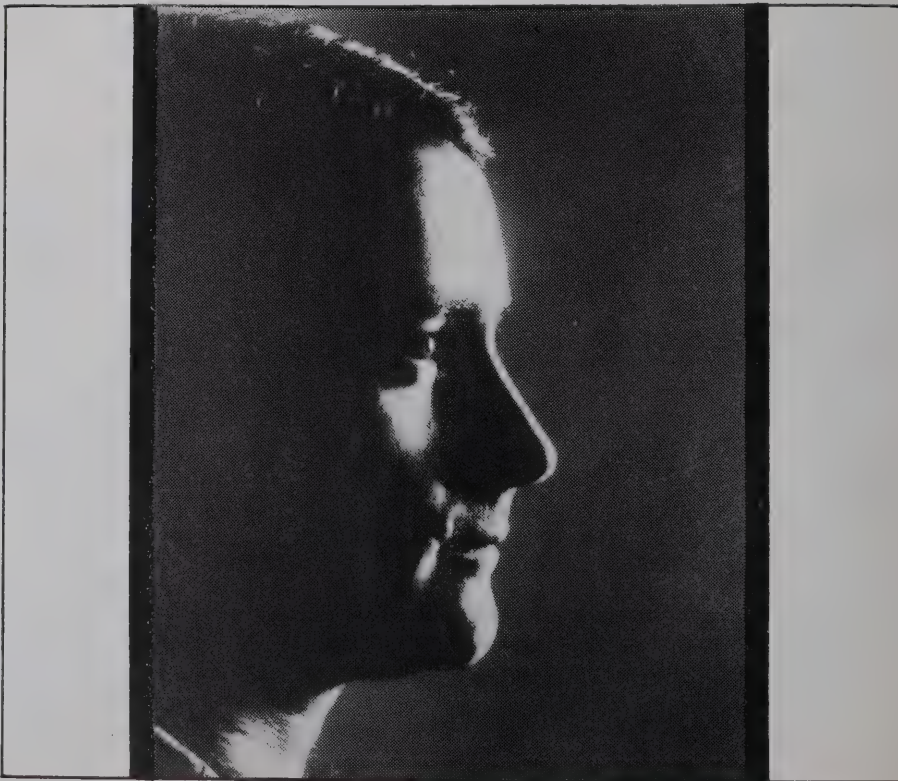
Since releasing **Face Value**, Collins has been busy. He has recorded the last two Genesis LPs, played drums on Robert Plant's **Pictures At Eleven** and produced a solo album by Abba's Frida. Somewhere in between he recorded **Hello, I Must Be Going** and later toured to promote the LP. "I enjoy working," he said with a smile. "If I wasn't playing or producing I might get into trouble."

In concert is where it all comes together. Phil Collins concentrates hard on putting over a winning live show, continually shifting from his drum kit to center stage. Collins enjoys touring. "It's an extension of what is completed in the studio," he said. "It's just another medium, another means of communication. It's something that I still enjoy after more than a decade in this business. I hope to enjoy it for a long time to come."

Back in the early days of Genesis, Collins mainly played drums while frontman Peter Gabriel created visually fantastic characterizations of their songs' subjects. For their 15-minute-plus stage version of the

classic *Watcher of the Skies*, Gabriel appeared draped in a long black cape and bat-like headpiece in full face makeup as the dim lights created a haunting backdrop. Cutting through the illusion like lightning bolts, was Phil Collins' pulsating drumming which continued to define the lighter, rock side of Genesis' then art-rock mold.

The transition from Genesis drummer to lead vocalist and frontman after Gabriel vacated the spot came naturally for Collins. He instinctively drew on his experiences as a child actor. On the cut *Like China* from **Hello, I Must Be Going**, Collins sings in boyish, mock-cockney charm. Performing as a solo artist, he delivers some comedic one-liners as he bounces around the stage. He is every bit the adult actor as he is singer, drummer, writer, producer, and overall musical director. "I'd be silly not to draw upon my past experiences as a performer," he said. "If I just sat on stage and played my music without any flair, it would be boring for both me and the audience." □



Phil Collins: "I can't see the success of any solo venture taking away from Genesis."

Joan Jett

going for broke

by Ellen Zoe Golden

"I never wear a low-neck sweater," muses Joan Jett. "That way no one can accuse me of showing any skin."

She may not be *showing* any flesh, but everybody wants to see more of Joan Jett these days. Not only was her last album, **I Love Rock 'N' Roll**, a runaway best seller, but the slim, trim, dark-haired 23-year-old hasn't stopped rocking fans dead on the road in close to four years. What hath a hit record and constant touring wrought? Only one very popular and pretty guitarist/singer.

"I don't think of myself as a sex symbol," she explains from the studio where she is putting the finishing touches on the latest Joan Jett and the Blackhearts LP. "I don't look in the mirror and go, 'Wow, aren't I pretty today?' But, hey, if a guy wants to jack off over a poster, you know..."

Playboy obviously thought that was a good idea: the magazine published a raven-haired mystery woman spread eagle in their pages — then slugged the provocative photo as our girl Joan. Wrong-o. **Playboy** will be discussing its premature ejaculation in court soon, now that they've been sued by Jett for \$6.25 million.

All of this sex appeal stuff baffles Jett, especially since she hasn't forgotten how the sexual exploitation of her first group — the all-girl Runaways — ruined their chances for success. "We were just normal teenage girls who swore a little bit, smoked and drank now and then, and had sex like every normal girl does. And we got put down for it. When I tried to go on my own, all the record companies remembered it."

Joan's experience with the Runaways also damaged her hopes for a solo career. Her solo demo was rejected by 23 record companies. With her manager's help, Jett initially released her debut LP herself, toured incessantly and picked up tremendous road support prior to recording her follow-up album. That record, **I Love Rock 'N' Roll** instantly clicked in the hearts of kids everywhere. The rest is *herstory*.

"I'm very proud that we had a hit record," she asserts. "I definitely feel vindicated. I've slept on an awful lot of floors and eaten the rolls, breadsticks and salad off a lot of other people's Holiday Inn room service trays to get where I am today. No one can take my gold single and platinum album away from me ... unless they break into my house and rip 'em off."

With that last aggressive statement, Jett begins to reveal more of what her personality and music are really about. As a self-professed tomboy, growing up first in Baltimore, Maryland, and then hanging out in glitter-rock spawn Hollywood, California, much of Jett's rock is about having balls.

"Now, when I sweat on stage, it's an expression of what I am," she says. "It doesn't get any raunchier than that. I sweat all over: I like it. A lot of people like to see sweaty girls. It's something they don't see a lot."

"Every night after a show, I come off stage in such a sweat. I take off my wet clothes and change into my dry clothes and soon the dry clothes get as soaked as the others. It takes a while for my heartbeat to get back to the regular speed. But, there ain't a drug in the world to compare to



Joan Jett: "I don't think of myself as a sex symbol. I don't look in the mirror and say, 'Wow, aren't I pretty today?'"

something like performing."

Last year, Joan Jett and the Blackhearts made history as the first American band to tour Communist East Germany. "I don't care what their politics are, kids everywhere have got the right to a good time," Joan related.

They got it, too. Fans bought up every available ticket more than a month in advance of the tour, then offered her flowers wherever she performed. While some kids waited for an autograph patiently in the bitter cold in front of her hotels, admirers in Weimar, East Germany, were less cooperative. They ripped the rear door off Jett's tour bus when they realized she

was not able to get out and John Hancock their various pads and papers.

Back in the States, Joan has a more consistent, if less exciting, life — touring and recording, touring and recording. On the road she reads spy and police novels, but her most overwhelming obsession is the Baltimore Orioles.

"I'm so busy now touring and recording that I never have any time to do anything. I'd love to go horseback riding or shopping — and what I wouldn't do for a baseball game right now. It's a passion of mine."

And, as much as she'd like to forget it, Joan Jett is a passion of rock fans all over the world. □

NIGHT RANGER

by Charley Crespo

Former Ozzy Osbourne Guitarist Leads New Band To The Top.



Night Ranger (left to right): Alan "Fitz" Fitzgerald, Brad Gillis, Kelly Keagy, Jack Blades and Jeff Watson.

"For a while, I really wanted to stick with Ozzy, because I didn't know how far Night Ranger would go," said Brad Gillis. "I was able to do both projects for about eight months. I never really told either party I was going to leave. I was hanging it out to the end."

In the end, which was last Christmas, Gillis left Ozzy Osbourne's band to return to the San Francisco Bay Area and rejoin the group he co-founded more than two years before. The decision was far from simple, though. Compounding Brad's confusion was the public's acceptance of Ozzy's live *Speak Of The Devil* album and Night Ranger's debut *Dawn Patrol* album, both of which featured his guitar playing. Osbourne asked him to stay on, but Gillis said farewell after the Oz's most recent British tour.

"My heart is in this band," Gillis continued. "I'm actually one-fifth of the group, not a sideman like with Ozzy. It turned out to be a good decision. All of a sudden, things are taking off."

"Brad was real excited about us because the first show we did in Seattle with Heart this past New Year's Eve, he saw more girls that night than he did the entire Ozzy tour," interrupted Jack Blades, Night Ranger's vocalist/bassist. "That's the reason we formed this band — to pick up girls," he added with a laugh. "Forget about the music."

"Like Jack said," Gillis agreed through a snicker, "I used to play for all these 16-year-old heavy metal kids. I'd play my ass off and they'd love it, but I was missing something. Now I realize what it was. I love playing for women. I love going out there and playing for some chicks shaking her tits in my face. It gives me a burst of adrenalin I can't get from the heavy metal kids alone. Seeing chicks backstage after that first show with Heart, I thought, 'This is where I want to be, this is happening.'"

Night Ranger came about from the remnants of another Bay Area band, a funk-rock band called Rubicon. Although that group appeared on a few nationwide television shows and performed at California Jam 2, Rubicon broke up after two albums. Blades, Gillis and the group's last drummer, Kelly Keagy, continued a chemistry they felt they had in that group to a local unit called Stereo.

About that time, Blades' longtime friend, bassist/keyboardist Alan Fitzgerald, a.k.a. Fitz, called Jack and told him that after seven years with Ronnie Montrose and Sammy Hagar, he was interested in forming a new group. They incorporated Jeff Watson, a guitarist who was a Bay Area favorite, and Night Ranger was born, armed with a dual guitar attack.

"We knew that Jeff and Brad were hitting it off when they started cruising the local high school together," said Keagy.

"Everybody in this band is pretty straight-ahead," summed up Blades. "No one is a real crazy. Everyone keeps their heads on their shoulders, except when it comes to women. Then everyone gets real wild." □

Shooting stars

by Charley Crespo



Diamond Head

"We're trying to put a bit of class back into music," says Sean Harris, lead vocalist for British hard rockers, Diamond Head. "You listen to so many other bands and they're not taking music very far. They're just rehashing things that have been done before."

Diamond Head may also be guilty of rehashing tried and true arrangements, but nevertheless, they prove to be a promising new hard rock band. Sean Harris, guitarist Brian Tatler and drummer Duncan Scott were childhood friends in Great Britain and decided in the summer of 1976 to form a rock band. Tatler taught a close friend, Colin Kimberly, a few notes on the bass, and they were ready to rock. In January 1980, the group turned professional and supported an AC/DC tour. The Stourbridge-based group started off with an EP, *Four Cuts From Diamond Head*, and now have a debut album, *Borrowed Time*.



The Nitecaps

The Nitecaps are a peculiar item in New York City. The youthful quartet is one of the most popular bands on the club circuit, yet they don't fit into any particular musical category. Vocalist/guitarist Jahn Xavier, a.k.a. X Cessive, guitarist Al Maddy, bassist Peter Jordan and drummer Sammy Brown, are not a new wave, punk or corporate rock band, yet they regularly play all the clubs that normally cater to those genres. If anything, the group is a song band, with roots in 1960s pop and R&B music.

Collectively, the members of the Nitecaps have played in several New York circuit bands, including Stumblebunny, the Ghosts, Richard Hell's Voidoids and the latter-day New York Dolls. When the Nitecaps was formed in 1980, they had a built-in following. Soon, the group's cover versions of soul standards like *Ain't No Sunshine*, *Everybody Needs Somebody* and *Let's Get It On* had sell-out club audiences swooning. The group now tackles national audiences with original tunes on a debut album, *Go To The Line*.



Culture Club

"Culture Club offers a free membership and it's open to everyone," says lead singer Boy George. The unusual-looking fellow with heavy makeup was born of Irish Catholic parents in England and worked as a fruit packer, milliner, printer, clothing-store manager and makeup artist before capitalizing on his looks by working as a model for print and television advertisements. George originally shared lead vocals in Bowwowwow with Anabella Lwin, but was quickly fired. In April 1981 he met Jon Moss, who was promptly advised to rethink and restructure his band. In Praise Of Lemmings. Moss, who had briefly played drums for the Clash, rounded up guitarist/keyboardist Roy Hay, a former hairdresser, and bassist Michael Craig, a former reggae sessioner. Culture Club's first American hit from the *Kissing To Be Clever* album was *Do You Really Want To Hurt Me?*.

"You get what you want from Culture Club," says Boy George. "It's not an essay, a novel or a political treatise. Here it is, take it."



The B'zz

The B'zz are no strangers to rock and roll. Since performing in Chicago in 1981, the B'zz have toured the midwest and even landed an appearance on *American Bandstand*, marking the only time an unsigned band has ever appeared on the program.

Guitarist Michael Tafoya, keyboardist/guitarist Anatole Halinkovich and bassist David Angel are former members of the now-defunct midwest rock band, the Boyzz. Lead vocalist Tom Holland and drummer Steven Riley were briefly in one of Steppenwolf's incarnations in the late 1970s. Riley was also a member of Roadmaster. Together, the hard rocking quintet has produced a debut album, *Get Up*, that is getting the group some radio airplay. The group's goal is to play stadium rock and roll.

This issue, *Hit Parader* speaks to two of rock's top axe-slingers in an attempt to discover the secret of their success. This month we let the women take over, with Heart's Nancy Wilson and Girlschool's Kelly Johnson.



Heart's Nancy Wilson:
"My main indulgence is collecting guitars."

NANCY WILSON

WHEN DID YOU FIRST BEGIN PLAYING GUITAR?: When I was nine years old.

WHY DID YOU START?: Around the time the Beatles came out, Ann had a guitar which I just started playing.

FIRST TYPE OF GUITAR: It was a three-quarter size steel string made out of plywood.

EARLY INFLUENCES: The Beatles, Ray Charles, the Yardbirds, early Moody Blues and then Led Zeppelin.

FIRST PUBLIC PERFORMANCE: When I was seven, with Ann and my other sister in the living room for the rest of the family.

FIRST APPEARANCE ON RECORD: **Dreamboat Annie** — although I helped out on a couple of singles that Ann did before Heart.

RECORDING BANDS: Heart.

OTHER VINYL APPEARANCES: We've been too busy to do anything outside of Heart, even though Ann and I did make a guest appearance on Randy Meisner's last LP.

EQUIPMENT (LIVE): I use Marshall and Music Man gear as well as a custom-made amp I have. The effects I use are basically flanger, phaser and harmonizer. I use a variety of guitars. These include a Les Paul, an old Telecaster and a red Stratocaster.

STUDIO EQUIPMENT: That tends to vary and depends largely on the different sounds I'm after.

NUMBER OF GUITARS OWNED: My main indulgence is collecting guitars. Right now I'm trading a few but I've got around 50.

MOST MEMORABLE SOLO ON RECORD: The first and most memorable electric solo I've done is *Even It Up*.

OTHER GUITARISTS YOU ADMIRE: Pete Townshend, Dave Edmunds and Steve Howe. But overall, Jimmy Page is the one I admire most, because of his acoustic and electric playing.



Girlschool's Kelly Johnson: Her first guitar was, "A cheap acoustic guitar which I bought with money I got from an aunt's will."

KELLY JOHNSON

WHEN DID YOU BEGIN PLAYING GUITAR?:

When I was 12 my dad showed me a few chords on an acoustic, but I was playing seriously by the time I was 17.

WHY DID YOU START?: Well, apart from my dad showing me those chords, I'd learned the piano and the bass, so I guess it was an obvious follow-up.

FIRST TYPE OF GUITAR: A cheap acoustic guitar which I bought with the money I got from an aunt's will.

MUSICAL TRAINING: Piano lessons between the ages of six and 10.

EARLY INFLUENCES: In the '60s it was the Beatles. Then it was T. Rex and Led Zeppelin.

FIRST PUBLIC PERFORMANCE: When I was 16 at a London university with a guy named Jeff Black. The gig was billed as Jeff Beck and we made a terrible racket.

FIRST APPEARANCE ON RECORD: **Take It All Away** with Girlschool.

OTHER VINYL APPEARANCES: Apart from the "Headgirl" thing with Motorhead, the only thing would be a jingle I did for British radio.

EQUIPMENT (LIVE): Marshall 50's and 100's with a graphic equalizer. My guitars are the Les Paul Gold Top Destroyer and an Ibanez Destroyer Mark II.

STUDIO EQUIPMENT: Pretty much the same.

NUMBER OF GUITARS OWNED: Two.

MOST MEMORABLE SOLO ON RECORD: Maybe *Future Flash*, even though there are a lot of things on **Screaming Blue Murder** that I like.

OTHER GUITARISTS YOU ADMIRE: There's tons of 'em. Bill Nelson, Mick Ronson, Eddie Van Halen and Jeff Beck come to mind right away.

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A Tribute To Randy Rhoads

By Ozzy Osbourne



Neil Zlozower

I keep saying to myself, "why him?" I would have gone rather than him, because he was just a kid. Randy Rhoads was 25 years old. The day he died, I remember thinking that this was the only way they could have stopped the bastard. He was so good. It was just over a year ago that the plane hit the bus and blew up. I'm lucky to be here now. I felt it. I was sleeping on the bus. Don Airey saw it. At first I thought the bus driver had fallen asleep at the wheel, crashed into a truck and run off the road. The plane ripped the bus into a million pieces. All we've got are fragments.

It was no prank. It was an accident and that's it. For God's sake, if I ever hear anybody say it was one of my practical jokes that went wrong, I'll strangle the bastard. It was an accident, a horrible accident.

I was crazy after it happened. I never spoke, I never went out. I didn't do anything for 10 days. I could have been in a hole somewhere. It's just that every day I'd wake up thinking, "He ain't going to be here today." He was a hero, a true legend.

It's fucked my head up, but I'll tell you what really fucked my head up. We had personal Ozzy Osbourne track suits made for the crew and band. I was coming out of a hotel somewhere, it was a few days after the accident, and there was this kid standing with a track suit top on. I was shot up

with some numbness powder and I looked at this guy and thought, "Where did he get that from, we haven't done a gig here yet." Sharon, my wife and manager, asked, "Where the fuck did you get that?" He said, "off the bus." I was going to kill that little fucker. It was Randy's suit. I said, "Take that fucking thing off or else your head is going to come off. Get it off! How dare you, fucking animal."

People are sick. They say I'm sick? Take a look at them. There are a lot of sick fuckers out there. The guy wasn't even cold yet, he wasn't put out from burning, and people were phoning up, saying, "I can fit the place, I can do the gig." I understand that life must go on, but have a little respect for these dead people. All these people want to do is meet me. I'm a guy, you've met me, pinched me, fucked me, whatever. But there are so many sickos in this world — glory hunters I call them. They all forget that I lost my life when the guy burned.

I'm trying to pick up the pieces the best I can, and people are trying to harm me. It's fucking insane. They're trying to make this big deal that I'm the messiah of doom. I'm sick of it. I'm not new to this game. I've been doing this for 15 years, and I've just gone through the heaviest, heaviest deal of my life. "Ozzy Osbourne takes a joyride on a plane and kills the guitar player." All the crap that's gone down doesn't bother me. I don't give a shit what they say anymore. I've become public enemy number one. "Don't let your sons be seen with this guy."

I don't want this aggravation, but I've got a loyalty to the people. I'm a strong person. You can say what you fucking like because sticks and stones will break my bones but words will never hurt me. The thing is, it's getting to the point where I have to have bodyguards. Next, I'll be wearing a false beard. Nothing's going to stop me now, though. I owe it to Randy.

Not only was he a good player, he had a good temperament. He didn't ask for much, he didn't require much in his life. He just

got on with what he was here for. He played all the time. He wasn't a cocky cunt. There's not one bad thing about him except he began to see the success. It did affect him. It affects us all, but we grow out of it. It's like a part of growing up.

Seven weeks before he died, he said to me, "I want to learn to play classical guitar." I said, "You're crazy, just play rock and roll and make some bucks." He said, "I want to do it." So he started going to these seminars. Every town we'd go into, he'd look in the phone book for classical instructors. Seven weeks later, the classical stuff he was playing was unbelievable. Seven weeks. He worked around the clock to get where he wanted to go.

He was a great guy. He was an angel and he was too good for this world. The kid was fucking great. I was with him on the road for two or three years, and he was a dear, dear guy. He was such a beautiful person that he gave me his fucking life.

I kept telling him, "You wait until we play Madison Square Garden for the first time." He said, "What's it like?" I said, "It's got that extra spark — Madison Square Garden — the biggest in the world." Two weeks before we get there —pfff, vaporized.

So many fucking assholes deserve to go, and a guy like that doesn't deserve it. If he was an asshole, I could accept it, but he wasn't. Randy Rhoads was the nicest person you could ever wish to meet. Randy was a star, man, he was a born star. He never took drugs. He never even drank that much. I'm the lucky bastard. I drink like a fish and do everything that's bad and I'm alive. Randy should be a national hero because he was a good man.

It's like you go home, you've had some fun, you say to yourself, "My house is on fire," and you can't do anything about it. You haven't got a bucket of water to throw at the fire, so you let the house burn.

Randy and I started the whole deal together. Randy was my fucking life, my blood, my energy. I was his biggest fan, he

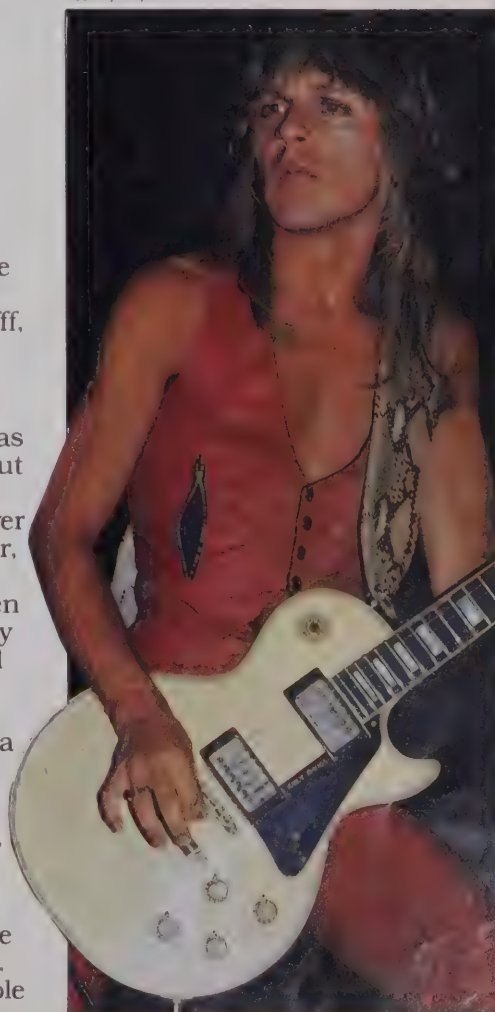
was my biggest fan, and we'd get off on each other. I taught him everything I'd learned, all the chops, all the moves; we worked it out together. We would spend days saying, "When you do this, I'll make that move." It gelled. It was perfect. Randy Rhoads and Ozzy Osbourne must have been the all-time classic team on a rock and roll stage because we worked so well together. I fought with him a great deal. Some nights we'd scream at each other. I wish he were here to do that now.

That grief will always remain with me. I got over the hurdle. The burden is that someone I love is gone.

God bless Randy Rhoads.



Jeffrey Mayer



According to Ozzy: "Randy never took drugs. He never even drank that much."

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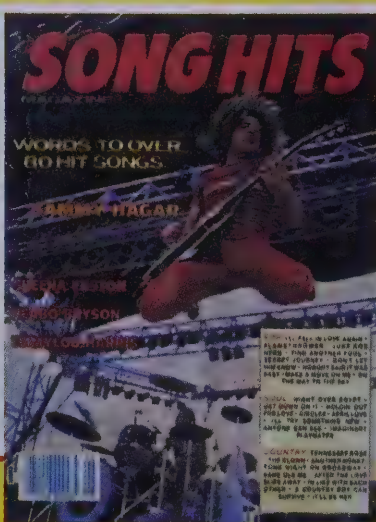
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Sports challenge

SHOOTING POOL with RIOT

Riot (left to right): Kip Lemming, Rick Ventura, Rhett Forrester, Marc Reale, Sandy Slavin.



The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Little is known about the Editor-In-Chief of Hit Parader except that his mother disowned him at a very early age. He was found on the staircase of a New York City pool hall and raised by the owner. Not only did this little boy sleep and eat with pool cues, eight balls and hustlers of all types, he also mastered the game of pocket billiards.

Poor Rhett Forrester, Riot's dynamic lead singer, knew nothing of this. And, when he challenged Hit Parader, he demanded to shoot pool, which is much more in tune with his macho image than either silly video games or pinball. Let's face it, shooting pool is a game for men. Without nerves of steel the pressure will crush you. Remember, it was Paul Newman who played *The Hustler*, not Woody Allen.

Meanwhile, Rhett Forrester, to his credit, strutted into our Times Square pool room with a gang of supporters — not only his bandmates and manager, but also his record company representative — a beautiful brown-haired angel with a smile that could melt your cue ball.

Riot's front man, as the guest, decided that eight ball was his game. The winner of two of the three matches would be declared the overall victor. Forrester broke the pack, spreading 15 balls across the green felt table.

"He's got a great break," said our chief, impressed by the power of Rhett's stroke.

Unfortunately for Forrester, however, that was his last shot of the game. The editor proceeded to sink seven consecutive high balls followed by the eight ball in the corner pocket.

"I've been robbed," screamed Forrester. "He's cheating." After a few moments, Rhett calmed down, admitting, "I grew up playing this game — lucky for me I found my calling as a singer. But, I'm not gonna let some wimpy editor beat me."

Our chief offered no reply. When you're raised in a New York pool room, running the table, as our chief did in the first game, is no cause for emotion. In fact, a true hustler never shows emotion shooting pool. It can only add to your opponent's confidence.

As the match continued, our interest waned. The outcome was clear. Forrester hung in there, but it was no contest. Even his bandmates started playing their own matches on other tables. Rhett was recognized by a couple of Riot fans, and he, too, began losing interest in the match. In fact, as our chief ran out the table and sunk his eight ball, Forrester was busy signing autographs. There's just no joy in watching yourself lose.

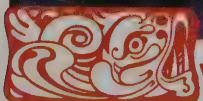
We suppose the word has spread through the land of rock and roll. Our Editor-In-Chief has had no recent challengers. As for the brown-eyed angel, she left with Forrester. The pool hustler's nerves of steel just can't compete with the power of rock and roll. ●



In For The Kill



Photo Reserve/Paul Natkin



VVVVVVVVVVV

Judas Priest (left to right): K.K. Downing, Ian Hill, Rob Halford, Dave Holland, Glenn Tipton.

VVVVVV

JUDAS PRIEST

Bad Boys From Birmingham Find That Vengeance Is Sweet.

by Toby Goldstein

"Judas Priest is the best rock and roll band around, and we'll do anything to prove it," vowed guitarist Glenn Tipton, as the steel-plated British quintet started their latest American concert extravaganza. More than six months down the line, Tipton and his fellow heavy metal purveyors have definitely — and defiantly — lived up to those expectations. To the horror of rock-hating officialdom everywhere in North America, from the tiniest towns to the hugest cities, the word has gone out: Judas Priest is inescapable. And they wouldn't have it any other way. In the delicately phrased promise of guitarist K.K. Downing, "We won't stop rocking 'till we conquer this whole fuckin' planet!"



Simon Fowler/Reina LTD.

Rob Halford: His screeching vocals saved the life of a young couple trapped in an English snowstorm.

After a short break for Christmas and New Year's (hey, these guys *do* have families, y'know; Rob Halford wasn't just hatched on a giant Harley), Judas Priest continued their mammoth **Screaming For Vengeance** tour. By the time the band finished up their 110th date in Honolulu on February 20th, they played every state in the U.S., except Alaska, as well as throughout the Canadian provinces.

This tour gave Judas Priest some of their greatest triumphs, rewards that the band gained the hard way — they *earned* them. After years of relentlessly slogging across America, winning fans even though many radio stations wouldn't touch their hard-driving beat, Judas Priest made **Screaming For Vengeance** their fastest-selling album and tour. By the time the album was certified gold back in October, Judas Priest had sold concert tickets to more than a quarter of a million people. And those were for less than the first third of the tour. Rob Halford predicted, "We do feel very close to going to the moon and back. We feel the dam's gonna burst on this tour."

Halford was absolutely right. Priest quickly sold out their first-ever show at Madison Square Garden — a goal for the band since they first got together over a decade ago. Two months later, at Atlanta's Omni auditorium, the rabid excitement of Judas Priest on stage was somehow crammed onto videotape and acquired for broadcast by MTV. The show is something to behold, as well as hear, and for those sections of the country who were not able to catch the band live, the recorded concert makes a first-rate substitute.

Followers of Judas Priest who've enjoyed any of the band's five riveting videos (*Heading Out to the Highway*, *Don't Go, Hot Rockin'*, *Breaking the Law* and the latest, *You've Got Another Thing Comin'*), will appreciate the skillful manner in which the group's entire show has been preserved for eternity (what an awesome thought).

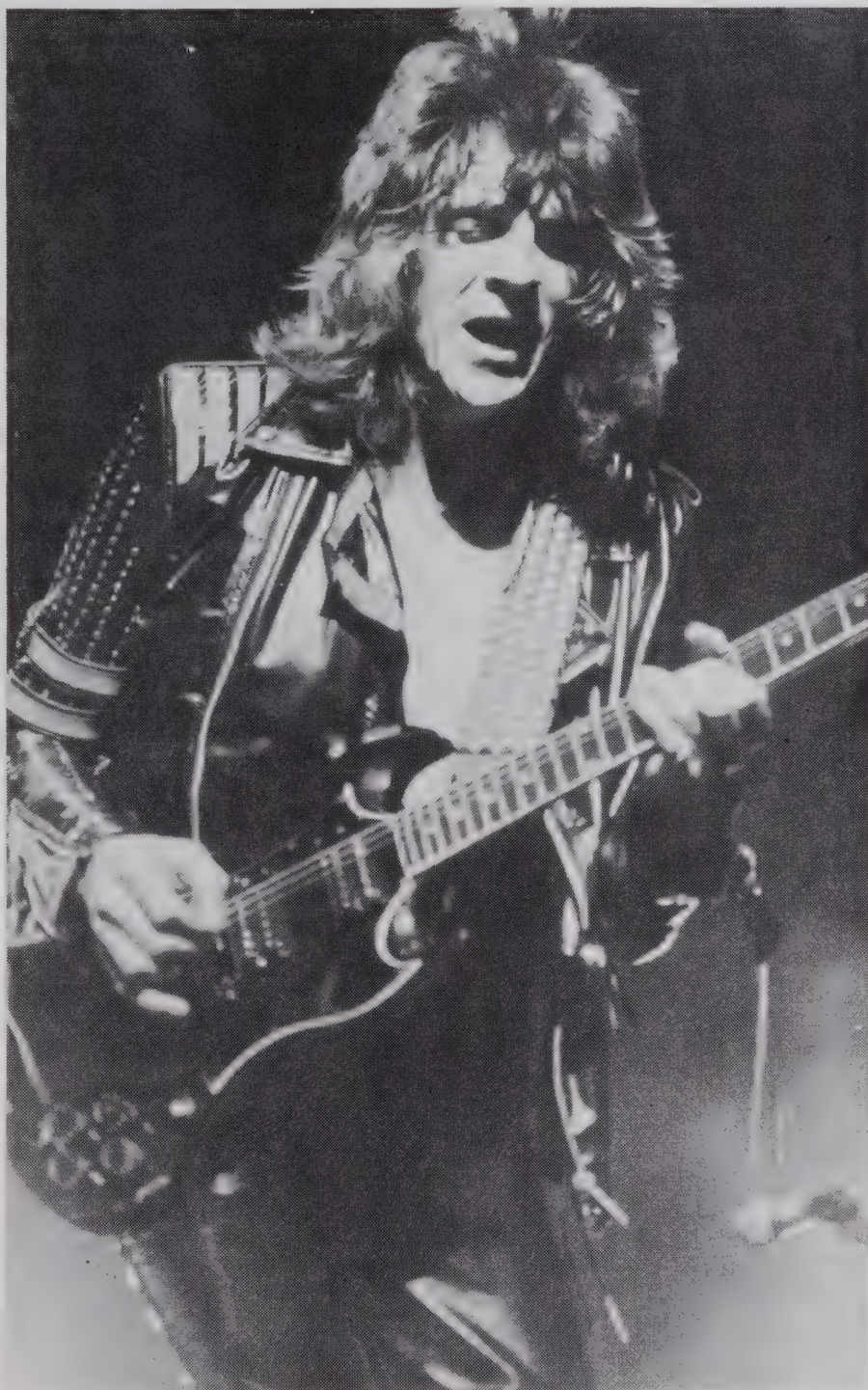
A massive multi-levelled stage with 450 lights and various hydraulic and pyrotechnical wonders was created by the group, working in tandem with Plumblin Designs, who have provided stage creations for Ozzy, the Moody Blues and the Cars, among others. This time around, Rob Halford saved his inevitable motorcycle entrance until the show's shattering finale, when he zoomed out onboard his Harley Davidson Lowrider in front of a colorful backdrop featuring that spirited symbol of Judas Priest's sound and attitude, the Hellion.

One reason why Judas Priest

might wish their tour would never end is because sales of **Screaming For Vengeance** are up, up and away. Currently, the album is approaching platinum status, the first time the band will be racking up sales of over a million on any of their recordings. The group's breakthrough to prominence is supported by the Priest's initiation into last year's **Hit Parader** Reader's Poll at number 10 — a slot they will probably surpass in 1983.

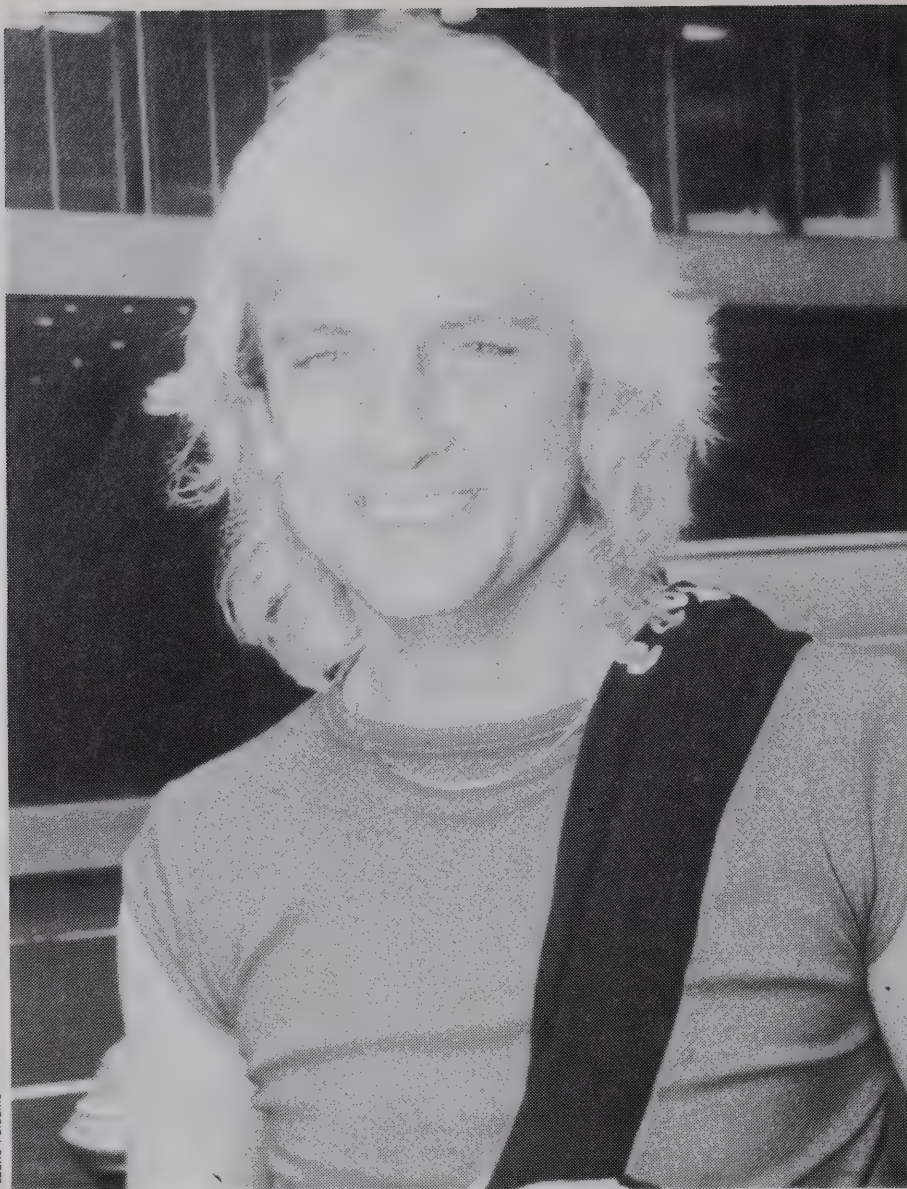
As if they knew that **Screaming For Vengeance** would bring them to the level of certified superstars,

the members of Judas Priest took great care in creating that record — debunking one myth which claims that HMers don't really pay attention to the quality of their sound. On the contrary, Tom Allom, who produced Priest's last four albums, worked the band harder than ever. "He knew what we're trying to achieve," said Rob Halford, "and if he feels we're not doing it, he'll push us further. It's easier these days because we've worked in the studio for nine albums. But it's also harder, because you want to improve upon your last appearance



Paul Natkin/Photo Reserve

Glenn Tipton: "Judas Priest is the best rock and roll band around, and we'll do anything to prove it."



Laurie Paladino

Guitarist K.K. Downing relates that: "We won't stop rocking 'till we conquer this whole fuckin' planet!"

on vinyl."

The band's dedication to maintaining both clarity and energy resulted in many of the songs that have highlighted Judas Priest's 1982-'83 tour. *Pain and Pleasure*, *Devil's Child* and *Electric Eye* joined such perennials as *Living After Midnight* and *Hot Rockin'* in lifting the lid off countless arenas. Unlike some bands who, fearful of diminishing sales in a recession-plagued market, have avoided all but the best-known venues, the Priest believe that their fans everywhere will give them support.

Before the **Vengeance** tour screeched to a close, it braved such diverse outposts as the winter winds of Duluth, Minnesota, and the Gulf Coast rains of Baton Rouge, LA. Australian leather boys Heaven opened for Priest as they left Americans with something to remember. That is, until the next tour begins, probably by autumn.

To the delight of their followers, Judas Priest is a band that, even after all these years, still genuinely enjoys the wild life on the road.

In fact, although a brief "hello" from any of the quintet is enough to indicate their solidly British Midlands origin, Judas Priest are

"After all this time we're still as excited about playing rock and roll as when we were first starting out."

likely to be spending even more time in the U.S. during the years to come. Relishing the idea of living in a place where the sun shines brightly on his black leather, Rob Halford has purchased a home in the vicinity of Scottsdale, Arizona (maybe he's got Alice Cooper, who lives there for part of the year, as a neighbor). Halford has also recently

bought a new red Corvette, but don't hold your breath waiting for him to put the sportscar into Priest's next stage show.

America has been good to the Priest, as have far-flung cities throughout Europe and the Far East. Maybe even too good. One reason the boys might be planning on part-time U.S. residency could have to do with Britain's tax laws. Although they never planned on it when they first left their Birmingham factory jobs to try and make a living playing uncompromising rock and roll, Judas Priest are at the point of becoming tax exiles from their native land.

Speaking of home, the Priest now have an entirely new image among some Britishers, following that nation's latest bout with severe snowstorms. While fans undoubtedly hail Judas Priest's sound as energizing and uplifting, many people wouldn't consider it lifesaving. Well, a young couple was trapped in their car in England's remote north country, as a blizzard completely covered the vehicle. Unable to get out and run for help, the pair was literally close to death, when, in desperation, they hit on the idea of turning on the BBC's rock channel, Radio One.

And what artist came through the airwaves so loudly that rescuers were able to follow the sound, unearth the car and save its occupants? It sure as hell wasn't Air Supply. What a nifty thing for Judas Priest to be able to advertise, in light of the opposition they've often faced. Accused of savaging souls, Halford, Tipton, Downing, Hill and Holland actually *saved* lives.

Every Judas Priest follower surely has his or her own justification for judging the band their favorite. Some get off on Halford's outrageous strutting and swaggering, others live for every moment of K.K. and Glenn's snazzy guitar leads, while another group is transported by the band's sheer aggression. What keeps Judas Priest on top, for all these and many other reasons, is the group's constant desire to satisfy their audience — the old-fashioned promise to "give 'em what they want."

"We're always looking for ways to turn on the fans," enthused Downing. "When they pay to see us, we owe them a show. If we don't give 'em something to look at as well as hear, they might as well stay home and listen to our albums. What it boils down to," he concluded with a reckless smile, "is that after all this time, we're still as excited about playing rock and roll as when we were first starting out." And it shows. □

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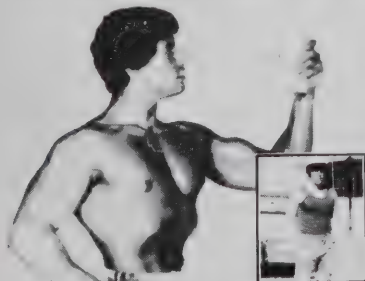
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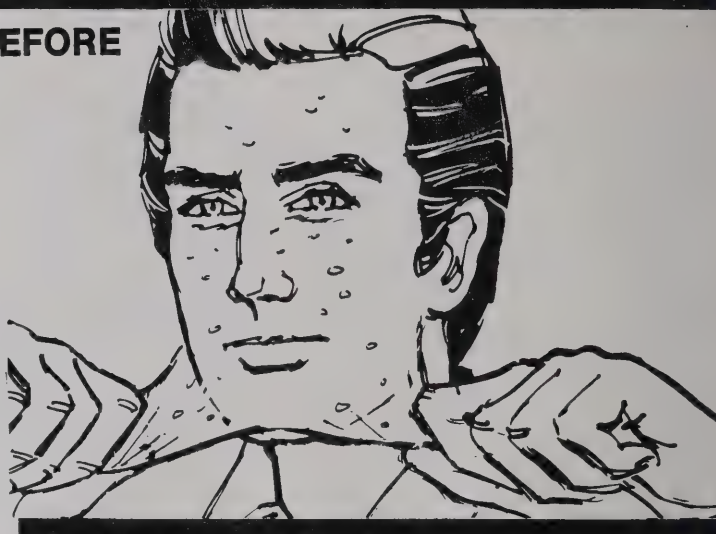
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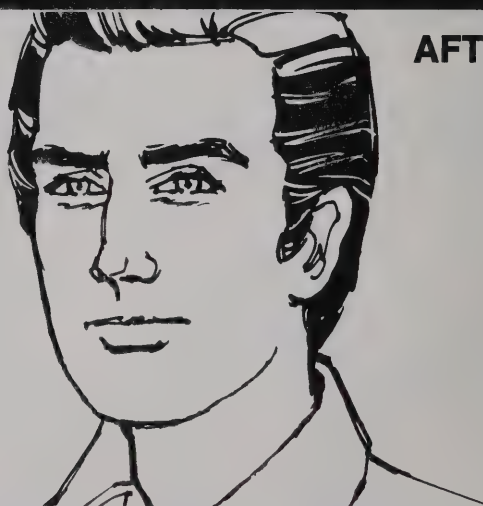
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COME ON EILEEN

(As recorded by Dexy's Midnight Runners)

KEVIN ROWLAND
KEVIN ADAMS
JIM PATTERSON

Come on Eileen
Poor old Johnny Ray
Sounded sad upon the radio
He moved a million hearts in mono
Our mothers used to sing along
Who'd blame them
You're grown
(You're grown up)
So grown
(So grown up)
Now I must say more than ever
Come on Eileen
Too-ra, loo-ra, too-ra, loo-rye aye
And we can sing just like our fathers.

Come on Eileen
Oh I swear well he means at this moment
You mean ev'rything
With you in that dress my thoughts I confess
Verge on dirty
Ah come on Eileen.

These people round here
Wear beaten down eyes
Sunk in smoke dried faces
Resign'd to what their fate is
But not us
No not us

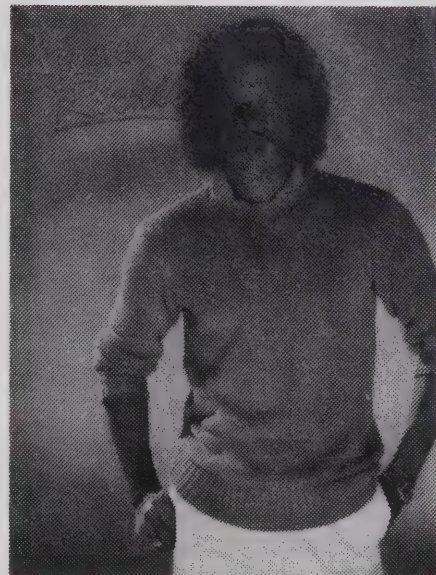
We are far too young and clever
Remember too-ra, loo-ra, too-ra,
loo-rye aye
Eileen I'll hum this tune forever.

Come on Eileen
Oh I swear well he means aah come on
on
Let's take off ev'rything
That pretty red dress Eileen
Tell him less
Aah come on let's
Ah come on Eileen.

Come on Eileen
Too-loo-rye aye
Come on Eileen
Too-loo-rye aye too-ra
Too-ra, too-loo-ra
Oh Eileen.

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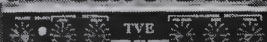
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POISON ARROW

(As recorded by ABC)

MARTIN FRY
STEVE SINGLETON
MARK LICKLEY
MARK WHITE

If I were to say to you
"Can you keep a secret"
Would you know just what to do or
what to keep
If when I say I love you call a situation
Hey girl I thought we were the right
combination.

Who broke my heart
You did you did
A bolt to the target blame Cupid,
Cupid
You think you're smart but you're
stupid, stupid
Shoot that poison arrow through my
heart
Shoot that poison arrow
Shoot that poison arrow through my
heart
Shoot that poison arrow.

No rhythm in cymbals no tempo in
drums
Love on arrival she comes when she
comes
Right on the target but wide of the
mark
What I thought was fire was only the
spark.

The sweetest melody is a one word

refrain

So lower your sights yeah and raise
your aim, raise your aim.

Who broke my heart
You did you did
A bolt to the target blame Cupid,
Cupid
You think you're smart but you're
stupid, stupid
Shoot that poison arrow to my heart
Shoot that poison arrow
Shoot that poison arrow to my heart
Shoot that poison arrow.

"I thought you loved me but it seems
you don't care"

"I care but you know I will never love
you"

Who broke my heart
You did you did
A bolt to the target blame Cupid
You think you're smart that's stupid
Right from the start when you knew
we would part.

Shoot that poison arrow through my
heart
Shoot that poison arrow
Shoot that poison arrow through my
heart
Shoot that poison arrow
Ah shoot that poison arrow
Shoot that poison arrow.

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mission.

ONE ON ONE

(As recorded by Daryl Hall and John
Oates)

DARYL HALL

I'm tired of playing on the team
Oh it seems I don't get time out
anymore
Ooh what a change if we set the
pace face to face
No one even trying to score
Oh, oh I can feel the magic of your
touch mm mm
And when you move in close a little
bit means so much
Ooh yeah you've got to understand
baby
Time out is what I'm here for.

One on one I wanna play that game
tonite
One on one I know I wanna play that
One on one I wanna play that game
tonite
One on one so slow ooh.

You can't tell me you don't miss me

girl

No I think I might know you too well
I (wonder what) you'd say if you
knew that I was coming tonite
(Want to)
I want you can't you tell.

One on one I wanna play that game
tonite
On on one I know I wanna play that
One on one I wanna play that game
tonite
One on one so slow ooh
That's all you need to know now.

'Cause if it's really right
There's nothing else
One on one I wanna play that game
tonite ooh mm mm
One on one I wanna play that game
tonite ooh
One on one I wanna play that game
tonite ooh.

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TOO MUCH LOVE TO HIDE

(As recorded by Crosby, Stills & Nash)

STEPHEN STILLS
GERRY TOLMAN

Can I sing a song to the women
Take a look at what you might be missin'
With a certain love that you know
will stand
It takes a good woman and a good man
I believe.

I believe, I believe enough
Don't I
I believe when I see her eyes
I believe there is too much love to hide.

Boy don't stand there in the shadows
Let her know you care about what she knows
Turn your mind into a window
And the listener will lead who follows
I believe.

I believe, I believe enough
Don't I
I believe when I see her eyes
I believe there is too much love to hide.

If you don't trust at all
You lose
You are bound to fall
Lost behind your wall.

I believe, I believe enough
Don't I
I believe when I see her eyes
I believe there is too much love to hide.

So you know now
You found out
This is the kind of love you can shout about
Leave your loneliness to the past
This is the kind of love that's gonna last
I believe.

I believe, I believe enough
Don't I
I believe when I see her eyes
I believe there is too much love to hide.

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VOO-DOO

(As recorded by Rachel Sweet)

MARC BLATTE
LARRY GOTTLIEB
RACHEL SWEET

Close your eyes
Baby make a wish
Do you wanna try, wanna try
You got the power
'Cause you know that I'm
Hypnotized.
Cast a spell
Can you read my mind
Are you surprised at what you find

Do don't ask me to dance
Voo-doo

'Cause I'm caught in your magic spell
Such a spooky romance
Voo-doo
If it's hoo-doo honey
Who can tell
With the voo-doo that you do so well.

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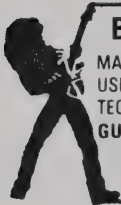
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NEW FRONTIER

(As recorded by Donald Fagen)

DONALD FAGEN

Yes we're gonna have a wingding
A summer smoker underground
It's just a dugout that my dad built
In case the reds decide to push the button down
We've got provisions and lots of beer
The key word is survival on the new frontier.

Introduce me to that big blonde
She's got a touch of Tuesday Weld
She's wearing Ambush and a French twist

She's got us wild and she can tell
She loves to limbo that much is clear
She's got the right dynamic for the new frontier.

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas.

Do you have a steady boyfriend
'Cause honey I've been watching you
I hear you're mad about Brubeck
I like your eyes I like him too
He's an artist a pioneer
We've got to have some music on the new frontier.

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas.

Let's pretend that it's the real thing
And stay together all night long
And when I really get to know you
We'll open up the doors and climb into the dawn
Confess your passion your secret fear
Prepare to meet the challenge of the new frontier.

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WHAT YOU'RE MISSING

(As recorded by Chicago)

JOSEPH WILLIAMS JAY GRUSKA

All we wanted was each other
Nothin' more
You were lookin' for an answer
You were out the door
I didn't know what you were after
I knew you had to take a chance girl
Did you forget about the laughter
Say no oh no oo.

What you're missin'
It could have been yours from the start
You won't listen
When it's comin' from my heart
Now you're missin' me
You'll find that out while we're apart.

We had these crazy conversations
You know they seemed so right
Remember how it used to keep us up all night
I didn't know what you were after
Maybe there never was an answer
Did you forget about the laughter
Say no oh no oo.

What you're missin'
It could have been yours from the start
You won't listen
When it's comin' from my heart
Now you're missin' me
You'll find that out while we're apart.

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SHOOT FOR THE MOON

(As recorded by Poco)

RUSTY YOUNG

I hear tell it's far away
And no one goes there now
But if we set our sights you know
We'll get there somehow.
So come on darlin'
Let's take our chances
We'll take them all the way
And shoot for the moon
We'll shoot for the moon.

Remember nights you blinked your eyes
And the moon winked back at you
Now it was not so distant then
If your aim was true.
(Repeat chorus)
Let's throw our dreams together
And seal it with a kiss
There's no way we can miss
We'll shoot for the moon
Shoot for the moon
Let's shoot for the moon
We'll shoot for the moon.
I hear tell it's far away
And no one goes there now.

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SCARRED FOR LIFE

(As recorded by Rose Tattoo)

ANDERSON
RILEY
ROYALL

I grew up fast on a working class
street
First thing I learned was life don't
come cheap
Technical school it was a waste of
time
Making robots for some factory line.

Got my first tattoo when I was
sixteen
The rebel had lost his teenage queen
I'd taken a stand for an outlaw's life
My ma's words kept ringing
Ya scarred for life.

She said you're scarred
You've been scarred, scarred for life
I fought my way through the trouble
and strife
I was scarred
My reputation it cuts like a knife.

I spent some time a guest of the state
I got out wanting to go straight
People don't forgive
The force don't forget
I was jailed for crimes I did not
commit.

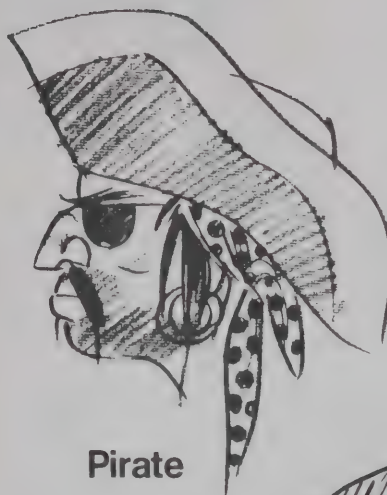
She said you're scarred
You've been scarred, scarred for life
I fought my way through the trouble
and strife
I was scarred
My reputation it cuts like a knife.

I fought tooth and nail
Ev'ry inch of the way
I got scars to prove it
I was in love for keeps that time
But rock 'n' roll was still on my mind
She was young and she was so full
of life
When the pain went deep
I was scarred for life
I was scarred
I was scarred, scarred, scarred.

My reputation it cuts like a knife
I was scarred
Been knocked around
I had a hell of a life
I was scarred, scarred for life,
scarred for life
Yes I was scarred.

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Occupation _____ Age _____

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City _____ State _____

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MY KIND OF LADY

(As recorded by Supertramp)

**RICK DAVIES
ROGER HODGSON**

Ooo let me tell you what I want to say
You're the only one who could make me feel this way.

My kind of lady
No better love could I embrace
No better heart no other face
Can quite compare with you
You came along and then you mend my broken dreams
I was so down and then as foolish as it seems
You gave me your affection
Yeah baby you came through.

We'll make it you'll see
In spite of those who say it's wrong
This time we feel that we belong
Now we can truly say we'll be together and that's all we'll ever need

We'll love each other that's the way it's gonna be
And nothin' under the sun and moon can make us be apart.

Oh my honey you know I'll love you every day
When things go wrong we'll find a way
I'm so glad I met you
Much more than I can ever say.

We're making plans and holding hands just like before

We'll try again
We'll make amends along the road
It's feelin' good just like it should
This time we know
We'll share each other's happiness
For now and evermore
I've been wasting my life away
I've got a message for you today
To tell you that you are.

My kind of lady
I'm not the same since I met you
All of my dreams had fallen through
And then you came along
One magic night when things went right
It was so fine
Looked in your eyes and realized
That you were mine
And nothin' under the sun and moon
Can make us be apart.

Oh my baby you know I'll love you all the way
When times get hard we'll smile and say
I'm so glad I met you
I'll love you more and more each day.

We're making plans and holding hands just like before
We'll try again
We'll make amends along the road
It's feelin' good just like it should
This time we know
We'll share each other's happiness
For now and evermore
Now and evermore.

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MAKE LOVE STAY

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Now that we love
Now that the lonely nights are over
How do we make love stay
Now that we know
The fire can burn bright or merely smolder
How do we keep it from dying away.

Elusive as dreams
Barely remembered in the morning
Love like a phantom flies
But held in the heart
It pales like the empty smile adorning
A statue with sightless eyes.

Moments fleet, taste sweet within the rapture
When precious flesh is greedily consumed

But mystery is a thing not easily captured
And once deceased not easily exhumed
Now that we love
Now that the lonely nights are over
How do we make love stay.
Moments fleet, taste so sweet within the rapture
When precious flesh is greedily consumed
But mystery is a thing not easily captured
And once captured not easily exhumed
Now that we love
Look at the moonless night and tell me
How do we make love stay.

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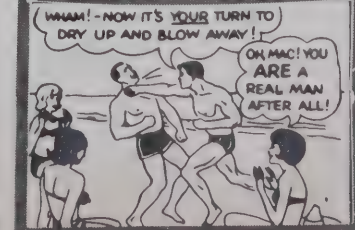
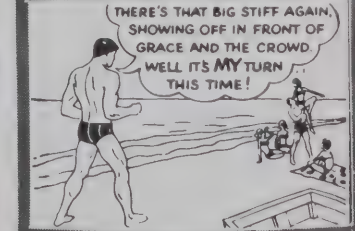
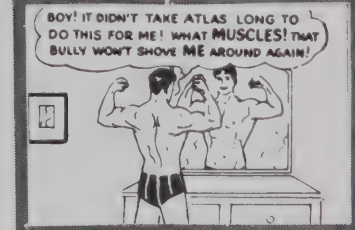
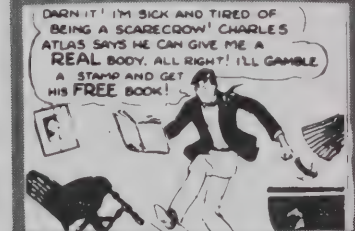
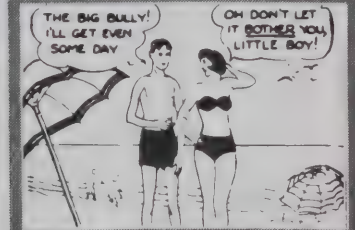
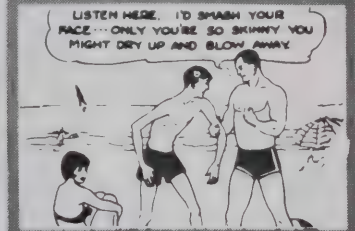


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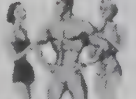
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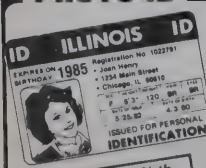
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JEOPARDY

(As recorded by the Greg Kihn Band)

GREG KIHN
STEVE WRIGHT

Where were you when I needed you
Well you could not be found
What can I do
Oh I believed in you
You're running me around.
You can take it as a warning
Or take it anyway you like
It's the lightning not the thunder
You never know where it's gonna

strike.

Don't get cute
Don't get funny now
It's later than you think
What's the use
Save your money now
It's hanging on the brink.

Don't let go while I'm hanging on
'Cause I been hanging on so long
It's so hard to be all alone
I know you're not that strong.

Our love's in jeopardy baby
Our love's in jeopardy baby.

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BURNING HEART

(As recorded by Vandenberg)

ADRIAN VANDENBERG

Does it feel the same
When he calls your name
And does it feel the same
When you play the game of love
When he holds you tight
Does it feel alright
Just like it used to do
When I was with you making love to you.

This burning heart of mine
It still hurts after all this time
This burnin' heart in me
Won't let me be.
After all this time

You still hold my mind
I just can't seem to find
The peace of mind I need so bad
Does it feel the same
When he calls your name
And does it feel the same
When you play the game of love.

This burning heart of mine
It still hurts after all this time
This burnin' heart in me
Won't let me be.

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RAINING MEN

(As recorded by the Weather Girls)

PAUL JABARA
PAUL SHAFFER

"...and now for tonight's weather report"
"Hi, I'm Charlene your weather girl
And have I got news for you
This is for all you lonely girls out there
All dressed up with nowhere to go."

The humidity is risin'
Barometer's gettin' low
According to all sources
The street's the place to go
'Cuz tonight for the first time
Just about half past ten
For the first time in history
It's gonna start rainin' men.

It's rainin' men
Hallelujah it's rainin' men amen
I'm gonna go out, gonna let myself
get absolutely soaking wet
It's rainin' men

Hallelujah it's rainin' men
Ev'ry specimen tall, blond, dark and
lean, rough and tough, strong and
mean.

God bless Mother Nature
She's a single woman too
She took on the heavens
And did what she had to do
She fought ev'ry angel
Rearranged the sky
So that each and ev'ry woman
Could find the perfect guy.

It's rainin' men
Hallelujah it's rainin' men amen
It's rainin' men
Hallelujah it's rainin' men amen
It's rainin' men.

I feel stormy weather movin' in
About to begin
Hear the thunder
Don't you lose your head
Rip off the roof and stay in bed.

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Now, Even If You Have Been Thin For Years, You Can

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without dangerous drugs, without exercise,
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WOMEN—a curvier, glamorous figure.

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Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

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HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



... a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

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We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

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GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

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Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better... If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

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too!*



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today's look
of thicker
stronger, longer
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silken,
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SEPARATE WAYS (Worlds Apart)

(As recorded by Journey)

S. PERRY
J. CAIN

Here we stand
Worlds apart
Hearts broken in two, two, two.

Sleepless nights
Losin' ground
I'm reachin' for you, you, you
Feel'n that it's gone-on-on
Can change your mind
If we can't go on-n to survive the tide
When love divides.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

Troubled times
Caught between confusion and
pain, pain, pain
Distant eyes
Promises we made were in vain, in
vain, in vain
If you must go
I wish you love
You'll never walk alone
Take care my love
Miss you love.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

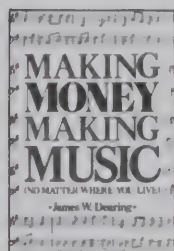
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Break those chains that bind you
One night will remind you.

If he ever hurts you
True love won't desert you
You know I still love you.

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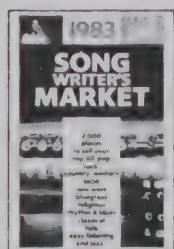


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I'VE GOT A ROCK 'N' ROLL HEART

(As recorded by Eric Clapton)

TROY SEALS
EDDIE SETSER
STEVE DIAMOND

I've got a feeling we could get serious girl
'Cause right at this moment
I could promise you the world
Before we go crazy before we explode

There's something 'bout me baby
You got to know
You got to know.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll
I've got a rock 'n' roll heart.

Feels like we're falling into the arms of the night

So if you're not ready
Don't be holding me so tight
I guess there's nothing left for me to

explain
Here's what you're getting
And I don't wanna change
I don't wanna change.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll
I've got a rock 'n' roll heart.

I don't need no glitter
No Hollywood
All you got to do is lay it down
And you lay it down good.

I get off on fifty-seven Chevies
I get off on a screamin' guitar
Like the way it gets me ev'ry time it hits me

I've got a rock 'n' roll
I've got a rock 'n' roll heart
I've got, you've got a rock 'n' roll heart.

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BREAKING US IN TWO

(As recorded by Joe Jackson)

JOE JACKSON

Don't you feel like trying something new

Don't you feel like breaking out
Or breaking us in two
You don't do the things that I do
You want to do things I can't do
Always something breaking us in two.

You and I could never live alone
But don't you feel like breaking out
Just one day on your own
Why does what I'm saying hurt you
I didn't say that we were through
Always something breaking us in two.

They say two hearts should beat as one for us

We'll fight it out to see it through
I say that won't be too much fun for us

Though it's oh so nice to get advice

It's oh so hard to do.

Could we be much closer if we tried
We could stay at home and stare
Into each other's eyes
Maybe we could last an hour
Maybe then we'd see right through
Always something breaking us in two.

They say two hearts should beat as one for us
We'll fight it out to see it through
I say that won't be too much fun for us
Though it's oh so nice to get advice
It's oh so hard to do.

Could we be much closer if we tried
We could stay at home and stare
Into each other's eyes
Maybe we could last an hour
Maybe then we'd see right through
Always something breaking us in two
Always something breaking us in two.

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I LOVE IT LOUD

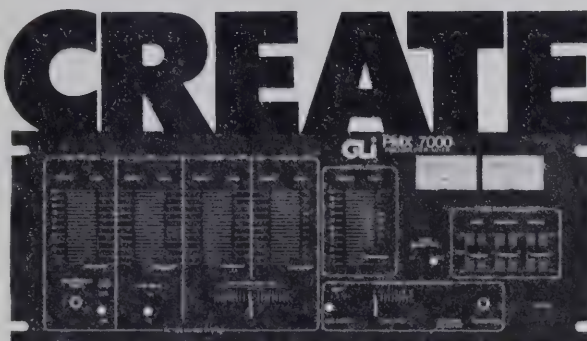
(As recorded by Kiss)

GENE SIMMONS
VINCENT CUSANO

Hey, hey
Hey, hey
Stand up
You don't have to be afraid
Get down
Love is like a hurricane
Street boy
No I never could be tamed
Better believe it
Guilty 'til I'm proven innocent
Whiplash heavy metal accident
Rock on
I wanna be president.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
No I want no compromise.
Turn it up
Hungry for the medicine
Two fist to the very end
No more treated like aliens
We're not gonna take it
No lies no more alibis
Turn it up
Got me hypnotized
Rock on
Won't be tranquilized.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
Hey, hey
Hey, hey.
Headline jungle is the one rule
Front page roar of the nation cool
Turn it up
This is my attitude
Take it or leave it.
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud.
(Repeat)

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- **Auxiliary Input Data:**
Signal/noise ratio, 85dB below 1V; Maximum input capability, 5V
- **Microphone Input Data:**
Signal/noise ratio, 75 dB below clipping; Maximum input capability, 200mV; Input—low impedance, 600 ohms; Talkover—14dB program level reduction.
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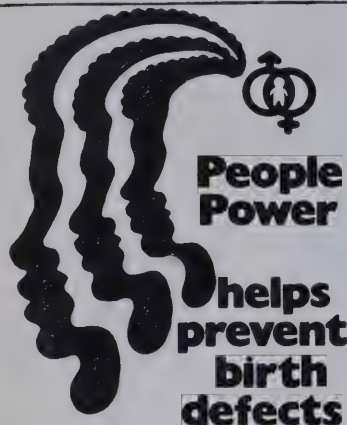
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LITTLE TOO LATE

(As recorded by Pat Benatar)

ALEX CALL

I hear you had a good offer
Down on Third Avenue
You tell me that was the reason
For what you, you put me through
yeah

Now you come collapsin' back
I feel the heat of your attack
Want me to take you back
I'm givin' you the sack
So don't waste your time.

It's a little too little
It's a little too late
I'm a little too hurt

And there's nothin' left that I gotta
say

You can cry to me baby
But there's only so much I can take
Oh it's a little too little
It's a little too late.

You say you had a good time
Did ya' think it was for free
And how much did it get ya'
All their flattery
And now you come back
Runnin' for protection
You've been bitten by love
And stung by rejection
You can't connect
What did you expect
I'm just gettin' over you.

It's a little too little

It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say
You can cry to me baby
But there's only so much I can take
Oh it's a little too little
It's a little too late.
(Repeat)

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say
Well you can cry to me baby
But there's only so much
Only so much I can take
Oh it's a little too little
It's a little too late.

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say
Well you can cry to me baby
'Cause there's only so much
Only so much I can take
Oh it's a little too little
It's a little too little
It's a little too little
It's a little too late.

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DREAMIN' IS EASY

(As recorded by Steel Breeze)

KEN GOORABIAN

You can call me at midnight
'Cause I'll be waiting at home
And I'm impatient to answer
Got my hand on the phone
But it just doesn't ring
That don't mean a thing.

If I could get you to see me
It would make my day
I really think you could love me
There's only one thing to say
Every time I call there's never any
answer at all.

Dreamin' is easy
But no one likes to dream alone
Dreamin' is easy
But no one likes to dream
No one likes to dream alone.

I don't know how to reach you
If I could just break this spell
I really think you could love me

There's only one way to tell
Every time I call there's never any
answer at all.

Dreamin' is easy
But no one likes to dream alone
Dreamin' is easy
But no one likes to dream
No one likes to dream alone.

When will you realize
I just won't go away
Not unless you say it from your heart
When will you realize
It could happen any day
I could have been like that from the
start.

You can call me at midnight
'Cause I'll be waiting at home
And I'm impatient to answer
Got my hand on the phone
But it just doesn't ring
That don't mean a thing.
(Repeat chorus)

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WINDS OF CHANGE

(As recorded by Jefferson Starship)

JEANNETTE SEARS
PETE SEARS

Walk softly through the desert sand
Careful where you tread
Under foot are the visions lost
Sleeping not yet dead.

(Hang on)

Winds starting to howl

(Hang on)

The beast is on the prowl

(Hang on)

Can you hear the strange cry
Winds of change are blowing by.

Mountains crumble and cities fall
Don't come to an end
Lie scattered on the desert floor
Waiting for the wind.

(Hang on)

Winds starting to howl

(Hang on)

The beast is on the prowl

(Hang on)

Can you hear the strange cry
Winds of change are blowing by.

You got your life planned carefully
But you left out one detail
The hidden hand deals just one
round

And the winds of change prevail.

(Hang on)

Winds starting to howl

(Hang on)

The beast is on the prowl

(Hang on)

Can you hear the strange cry
Winds of change are blowing by.

Walk softly through the desert sand
Old dreams lead the way
Nothing new in the sands of time
Just changes every day.

(Hang on)

It's starting again

(Hang on)

There's no shelter from the wind

(Hang on)

Like a fire from the sky
Winds of change are blowing by.

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LITTLE THING CALLED LOVE

(As recorded by Neil Young)

NEIL YOUNG

See somebody walkin' down the street

Hangin' head and a schufflin' feet

Don't take much to see

What they've been thinkin' of

What makes you hypnotised

What puts a tear in your eye

What makes you have to choose

What brings you to booze.

Oh a little thing called love

Oh a little thing called love

Only love puts a tear in your eye
Only love makes you hypnotised
Only love makes you choose
Only love brings you the blues.

We're leaving now honey don't be sad

This may be the best luck you ever had

But that don't mean that you've had enough

Oh a little thing called love

Oh a little thing called love

Only love puts a tear in your eye

Only love makes you hypnotised

Only love makes you choose

Only love brings you the blues

Oh a little thing called love.

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TWILIGHT ZONE

(As recorded by Golden Earring)

G. KOOYMANS

Somewhere in a lonely hotel room

It's two a.m.

The fear has gone

I'm sitting here waitin'

The gun is still warm

Maybe my connection is tired of taking chances

Yeah there's a storm on the loose

Sirenes in my head

I'm wrapped up in silence

All circuits are dead

Cannot decode my whole life spins into a frenzy.

Help I'm steppin' into the twilight zone

The place is a madhouse

Feels like being cloned

My beacon's been moved under moon and star

Where am I to go
Now that I've gone too far
Soon you will come to know
When the bullet hits the bone
Soon you will come to know
When the bullet hits the bone.

I'm falling down a spiral
Destination unknown
A double crossed messenger
All alone

Can't get no connection
Can't get through where are you.

Well the night weighs heavy
On his guilty mind
This far from the borderline
And when the hitman comes
He knows damn well he has been cheated
And he said.

(Repeat chorus)

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LOVE ME AGAIN

(As recorded by the John Hall Band)

JOHN HALL

Something in the stars must be changing

Something in your heart has to grow
You tell me everything but what you're feeling

But after all this time girl I think I know

That what you want everyone needs
I only hope you can get it from me and.

I want you to love me

I want you to love me

I want you to love me again.

How could I have taken love for granted

A love that was so sweet and so strong

Maybe you were just too understanding

But before I saw it happening I'd stayed away too long
And the flame that once burned so high
Barely flickers when I look in your eyes.

Day after day I can feel you changing
Turning away from the love we share.

I don't know what kind of man you'll turn to

I only know how lonely you have been

But I don't want to start with someone new

And I can't stand to think of you with him

And I want no other eyes to see
All the secrets you once showed to me.

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1.

THE
OPENING
ACT

ROCKTOONS

BY Rik Emmett



2.

THE
HEADLINER



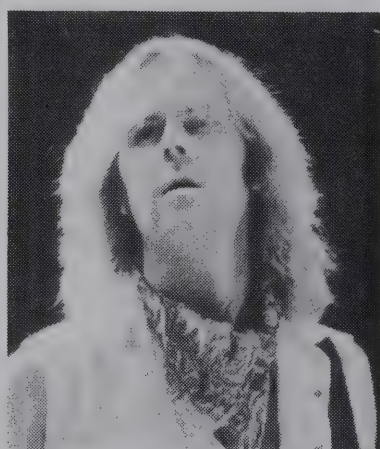
Rock 'n roll hit parade

compiled by Bob Grossweiner

Each month Hit Parader features the all-time favorite recordings of today's most popular artists. This issue we are pleased to present the lists of bassists Tom Hamilton, Nigel Harrison and Ed Gagliardi.

TOM HAMILTON, bassist, *Aerosmith*

1. **Having A Rave Up With The Yardbirds**, the Yardbirds
2. **Walk Don't Run**, the Ventures
3. **Fresh Cream**, Cream
4. **Electric Ladyland**, the Jimi Hendrix Experience
5. **Meaty, Beaty, Big and Bouncy**, the Who
6. **The Beatles** (white album), the Beatles
7. **Strange Days**, the Doors
8. **Powerage**, AC/DC
9. **Let It Bleed**, the Rolling Stones
10. **Broken English**, Marianne Faithful



NIGEL HARRISON, bassist, *Blondie*

1. **Low**, David Bowie
2. **The Slider**, T. Rex
3. **Lust For Life**, Iggy Pop
4. **Imagine**, John Lennon
5. **Live At The Apollo**, James Brown
6. **Blondie**, Blondie
7. **Tattoo You**, the Rolling Stones
8. **Departure From The Northern Wasteland**, Michael Hoenig
9. **Duran Duran**, Duran Duran
10. **Dirty Deeds Done Dirt Cheap**, AC/DC



ED GAGLIARDI, bassist, vocalist, *Spys* (formerly with Foreigner)

1. **Meet The Beatles**, the Beatles
"...and all that followed"
2. **Chicago Blues Anthology** (Chess), various artists
3. **Selling England By The Pound**, Genesis
4. **Grave New World**, Strawbs
5. **Talking Book**, Stevie Wonder
6. **The Wall**, Pink Floyd
7. **Spiral**, Vangelis
8. **Le Sacre du Printemps** by Igor Stravinsky, performed by the New York Philharmonic Orchestra, Leonard Bernstein conductor
9. **Beck-Ola**, the Jeff Beck Group
10. **Oceans Of Art**, Rudy Perrone



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KROKUS

ARMED AND READY

by Andy Secher

Fernando Von Arb was mad. He had just finished reading an English music magazine calling Krokus' album, **Head Hunters**, "Nothing more than second rate AC/DC." The tall, lean guitarist couldn't believe it. "How can they say that we sound like AC/DC?" he screamed in heavily-accented English. "That's like saying AC/DC sounds like Status Quo. What shit! The British press has always had it in for us because we're from Switzerland. They think that if you're not from America or from England then you can't play rock and roll. Thank goodness the American press has been a lot fairer to us."

Just then, vocalist Marc Storace strolled into the room and began conversing with Von Arb in a foreign tongue. From the axe-slinger's heated words it was easy to see that he wasn't telling Storace a joke. "I've never seen Fernando so mad," he said as Von Arb marched out of the room. "He takes Krokus very seriously, and when he reads about people who just slag us off, it gets to him. I take it more in stride," Storace laughed. "I know that hard-rock bands aren't supposed to be liked by the critics. We're a people's band, and as long as the fans get off on us, I'll be happy."

Over the course of their four-year, four-album career, this power rocking Swiss quintet has managed to "get off" an ever-increasing legion of followers. Utilizing a double-barreled guitar attack to highlight Storace's ballsy vocals, Krokus has emerged as one of the most potent metal forces ever to emerge

from the European continent. Now with the release of **Head Hunters**, Storace and company feel confident that they can emerge as a leader of the "new wave" of metal movement.

"This is our fourth American release," Storace said. "Historically fourth album releases have been lucky for metal bands. Just look at groups like Judas Priest and AC/DC — their fourth albums really broke them as stars. We think that this record is the best we've ever done. It's pure heavy metal. We didn't bother trying to write songs that could make us 'hit single' stars in this country. We're not like Journey; we're a pure rock and roll band."

"**Head Hunters** is a classic album," he added. "We took a little more time to record it than we spent on our last one (**One Vice At A**

Time). We decided to cut back on our touring schedule just a bit and use that extra time for writing and recording. Actually it was a nice change of pace for us. We had toured all over the world and the chance to stay in one place and work on our music was a welcome break. We took all the energy we had from eating and sleeping a little more regularly and channeled it into the music. The results speak for themselves."

Such instant metal anthems as *Eat The Rich* and *Nightwolf* do indeed speak volumes for Krokus' development into a top-flight HM band. While the influence of AC/DC still hangs heavily over much of the band's work, on **Head Hunters**, these Alpine rockers have managed to display a creative spark that threatens to make

them true heavy metal monsters. As far as Storace is concerned, success can't come too soon.

"We're supposed to be big stars," he said with a cackle. "We've had enough of being an opening act in America. We want to headline. We want to know that the people who've paid their money have come to see us. We're fun to listen to and watch because we play about things that everybody can relate to — like sex. Next to rock and roll, it's probably our favorite thing in the world. That's why so many of our songs tend to have sexual lyrics. We like to write about things we enjoy, so sex is usually one of our primary topics," he added with a smile. "There's nothing wrong with a little sex with your rock and roll is there? They go together like cookies and milk." □



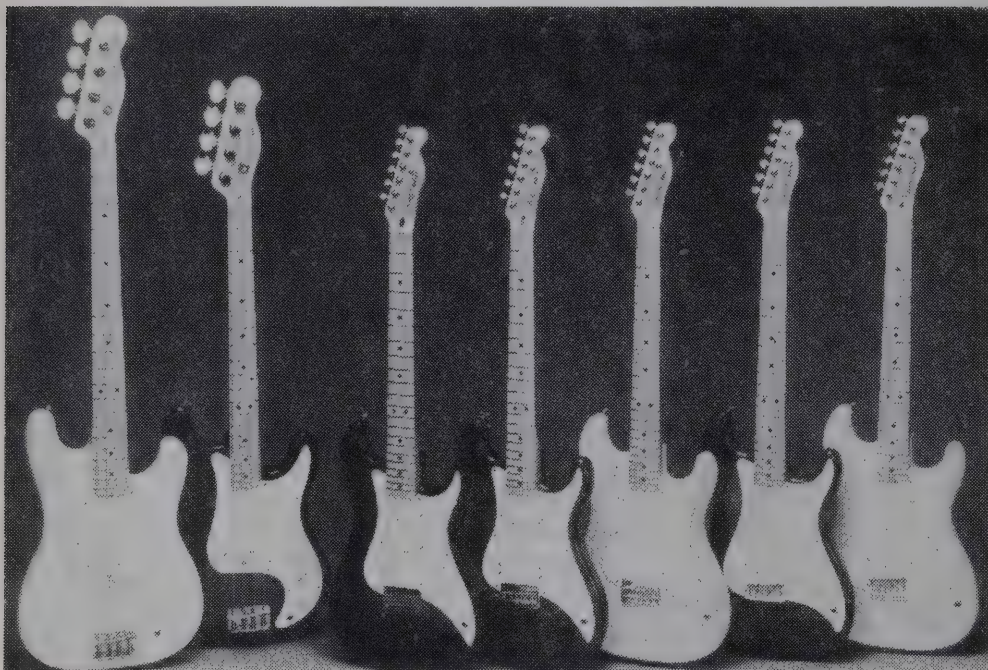
According to vocalist Marc Storace (center): "Krokus is a people's band, and as long as the fans get off on us, I'll be happy."

INSTRUMENTALLY SPEAKING

by Michael Shore

Hey there, budget-guitar seekers! There's more good news in this month's column for all you rock and rollers with big dreams and small wallets. Last month I mentioned Fender's Bullet budget-line, noting that there were only a couple of models that were A-OK, but that the pickguard and bridge-tailpiece were part of a one-piece construction that didn't seem too sturdy.

Well, I owe Fender an apology: they've just announced a new Bullet series with improved construction, a wider choice of tonal possibilities due to both single- and double-coil pickups and the "coil-tap" switches I mentioned last month. And the Bullet series guitars and basses all list for \$350 or less, which means you can probably find most of them for around \$250 or so in a good music store. Bravo to Fender.



BULLET SERIES

(L to R) Bullet Basses: B-34 & B-30

Bullet Guitars: S-3, H-2, S-2, H-1 & the Bullet

The most obvious improvement over the original Bullets is in the body design, which trades the more squared-off Telecaster-style of the original Bullets for a new, sleeker, Stratocaster-derived body shape. All new Bullet series guitars come outfitted with four-bolt detachable hard-rock maple necks with Tele-style headstocks, and standard 25½-inch scale length. The basic Bullet has two single-coil pickups — for the classic thin, wiry, biting Fender sound — and lists at \$259.

The Bullet H-1 is a "lead" guitar with one humbucking (or double-coil, as in the fatter, more sustained Gibson sound) pickup in the bridge position, for \$279 list. The S-2, like the basic Bullet, has two single-coil pickups, but its chrome-plated Strat-style bridge is stronger, and will help sustain better, than the basic Bullet's powder-coated aluminum bridge; the S-2 lists for \$309. The S-3 is Fender's own discount Strat-copy, with three single-coil pickups, five-position pickup selector, and Strat-style

bridge, for \$309.

The H-2 has two humbuckers, Strat-style bridge and coil-tap switches for each pickup, allowing you to go from the fuller humbucking sound to the single-coil's sharper, more trebly sound, for \$349. The pickups themselves sound fine, although they may not *look* as professional as the usual pickups with screw-like pole-pieces drilled in. The Bullet pickups are flat white rubber with no visible pole-pieces. In this respect, the Bullets resemble Fender's older budget models like the Mustang or Duo Sonic — and as long as the pickups sound all right, which they do, that's a nice touch.

There are also a couple of Bullet basses, each with opposite-phased humbucking split single-coil pickups (also like older Fender basses), each listing for \$329: the B-30 has a 30-inch neck scale and small body, and the B-34 has a 34 inch scale and a full-size body. Any way you go, they're all recommended bargains.

Moving up the price scale a bit,

Ibanez offers some superb hard-rock guitars that sell for around \$500-\$600, and which further consolidate the company's growing reputation. (For some time, such stars as Bob Weir of the Grateful Dead and bassist John McVie of Fleetwood Mac have used top-of-the-line Ibanez instruments). The Iceman II, which Devo's Bob Mothersbaugh uses, has a beautiful futuristic shape that's a hybrid of Gibson's Firebird and Fender's Strat.

With Ibanez' own Super 70 humbucking pickup in the rhythm, or neck position, and V2 humbucker in the lead or bridge position, it gives you a very hot, sustained rock sound. The similarly shaped Destroyer has the same V2 lead pickup, and a Super 58 rhythm humbucker, and it too can really scream — and if you want proof, it's used by the likes of Iron Maiden's Adrian Smith and Dave Murray, and Richie Stotts of the Plasmatics. They cost more than real budget-line guitars, but you get what you pay for, and if you *have* to have a killer guitar sound, look no further. □

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Dennis DeYoung: "Each album is a new and exciting experience for us. We're never content to just sit back and say, 'Hey, let's do another *Come Sail Away*.'"

FULL SPEED AHEAD

by Andy Secher

Pop-Rock Technicians Return With Kilroy Was Here.

Styx' Dennis DeYoung was pacing nervously in the band's crowded pre-concert dressing room. "Another night, another show," he sang in a slightly off-key voice much to the amusement of Tommy Shaw who sat in the room's corner, carefully tuning one of his electric guitars. Just then bassist John Panozzo wandered by, inquiring how long it would be before the group went on stage. "I'm ready now," DeYoung bellowed, striking a boxing pose and flashing a couple of quick left jabs at an imaginary foe. "Let's do it now! Let me at 'em."

It was the middle of a seemingly

endless world tour, yet from the band's enthusiasm, one might have assumed it was opening night. Such backstage scenes are customary for the group — their way of preparing for what DeYoung called "one of the most arduous live shows around. We really work our butts off up there. There's never an off night for Styx."

The group's ability to cast aside any personal or professional problems once the house lights go down has characterized a career that Tommy Shaw labeled "a real rags to riches tale." From their earliest days on the Chicago club circuit, Styx has possessed the

same fighting quality depicted in their hit, *Great White Hope*. "Yeah, we've been up against the ropes a few times," DeYoung explained. "But we've always come back stronger than before."

The Styx story begins with a group called the Tradewinds, a raw blues-based rock outfit that featured DeYoung, John Panozzo and his twin brother Chuck (Styx' drummer). Back in the mid-'60s this outfit made a meager living by playing in "every hellhole in the midwest." They seemed destined for a career of bar-hopping, until in 1970 a tiny record label, Wooden Nickel, signed the band to what DeYoung recalled "was a contract full of promises but empty of guarantees."

"We were just trying to break out of the midwestern area," DeYoung added. "Wooden Nickel happened to be there when we needed them so we jumped at the chance to sign with a record label — any record label. We were a hard-rock band, and they didn't like the idea of a group called the Tradewinds cranking out heavy metal," he joked. "So we decided to change our name. We had always had an interest in mythology, so since we had been rolling along for so long we thought the name Styx would be perfect."

The band lasted for four albums with Wooden Nickel. Their big break came with a song called *Lady*, a bolero-style rocker that had become a radio favorite throughout the Illinois-Indiana-Michigan rock belt. Eventually, the song began receiving national airplay, bringing the group to the attention of A&M Records, which quickly bought out the group's Wooden Nickel contract. "All of a sudden this big-time label was telling us that we were the sound of the '70s," DeYoung said with a smile. "After struggling for about seven years trying to make a living, it was quite an uplifting experience."

The band quickly proved that the label's confidence was well-founded. They began creating a series of hard-rocking, yet melodic albums, such as *Equinox* and *The Grand Illusion* that sold in the millions and established Styx as America's most successful mid-'70s hard-pop band. Unlike some acts which have difficulty accepting success after years of struggle, Styx took to their new-found fame like the proverbial fish to water.

"We weren't scared by it, that's for sure," DeYoung said. "We had all worked so hard that the idea of finally reaching a lot of people with our music seemed a just reward to us. Sure it was strange appearing in arenas that held 10,000 people when we had played a club in the same town a year or two earlier."

But that's the beauty of rock and roll. You can be an overnight sensation — even if you've been playing for 10 years."

"When somebody writes in the paper that your show is 'overblown garbage,' it stings a bit."

The group refused to rest on their laurels, however. They released albums like **Pieces of Eight**, **Cornerstone** and 1981's multi-platinum **Paradise Theater**, each of which introduced new elements into the intricate melodic structures and soaring vocal harmonies that have become the Styx trademark.

"Each album is a new and exciting experience for us," DeYoung explained. "We're never content to just sit back and say, 'Hey, let's do another *Come Sail Away*.' We always want to see what we're capable of doing. That's why on **Cornerstone** we introduced the idea of doing ballads with *Babe*, and on **Paradise Theater** we attempted to do a concept album. Everything we do is unmistakably Styx," he added. "But every album is a little new and a little different."

This pattern of experimentation has continued on the band's latest album, **Kilroy Was Here**, an eclectic collection of songs that cover the complete range of Styx' musical vision. Never a group to follow trends, on such numbers as *Cold War*, *High Time* and *Heavy Metal Poisoning*, Styx has, as DeYoung explained, "tried to push our limitations and see how far they'd go. Every album is a challenge to see how far we can expand the Styx ideal."

In addition to bringing new ideas and concepts into their music, Styx has also managed to utilize new recording techniques in the creation of their material. On **Kilroy Was Here**, the band became the first group in rock history to utilize solar power to record an LP. Guitarist James (J.Y.) Young, long an advocate of solar energy, came up with the idea of designing and building a three-ton solar device that could produce enough electricity to "power a complete rock concert or a recording studio."

"The power this device puts out is so reliable and so steady that it could run even the most sensitive computer," Young explained as he brushed back his long blond hair. "This is our way of showing that our generation can control its future. Solar power is not a wild-eyed fantasy. It can be a reality."

While many critics have found the group's idealistic attitudes and

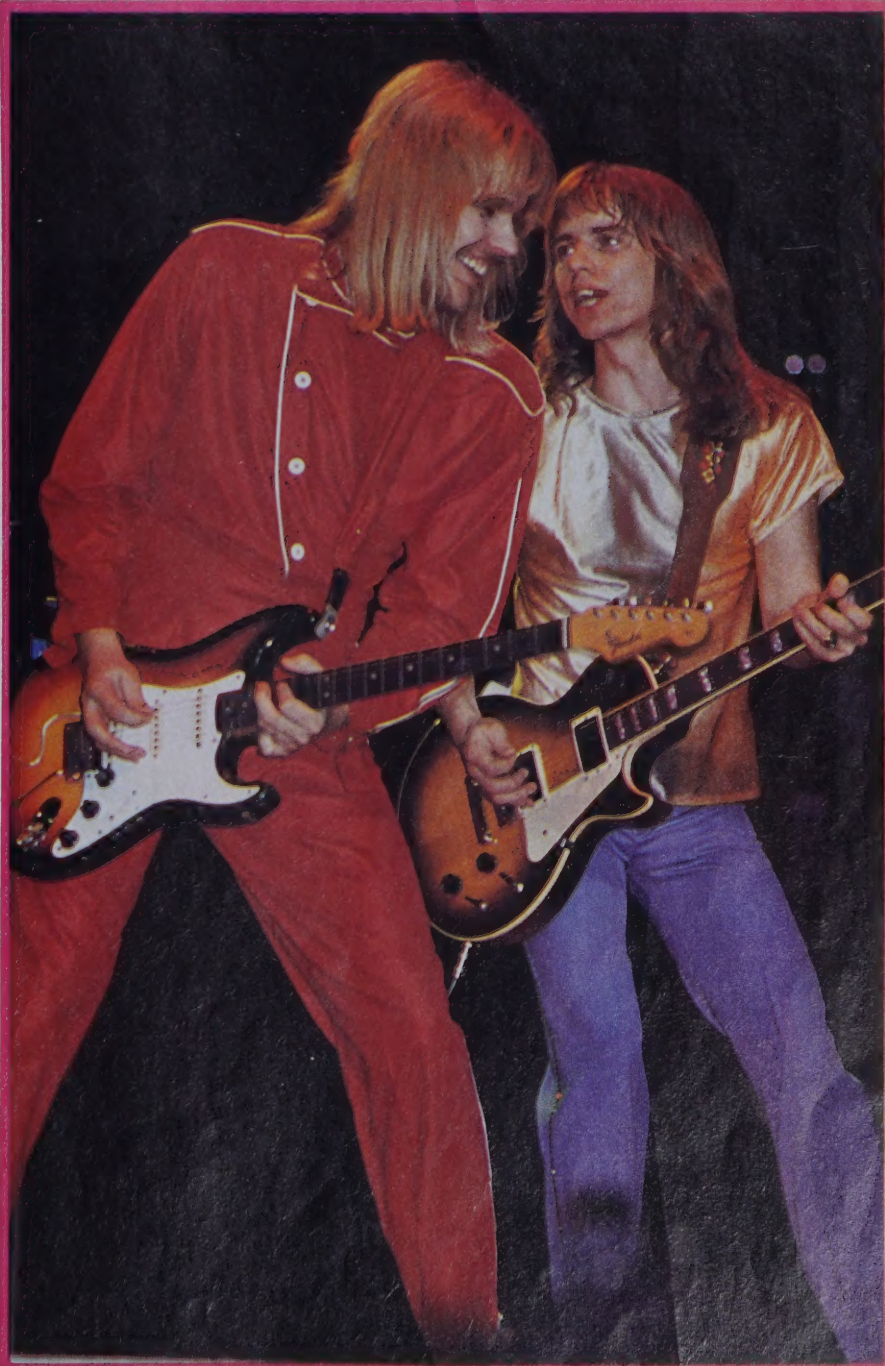
often "pompous" music to be easy targets, Styx has found such charges to be rather amusing. DeYoung, in particular, whose quavering vocals and exaggerated stage mannerisms have drawn particularly sharp press barbs, views this negativism with a road-weary eye.

"C'mon," he moaned. "You can't really expect us to take that too seriously. If you're a new band struggling for a foothold in the business, a negative review can be like the end of the world. But when you've been playing in bands for over 20 years, and you've enjoyed a bit of success as well, you tend to just shrug and say, 'I guess that

guy's got to make a living too.'"

"I'm not saying that when somebody writes in the paper that your show is 'overblown garbage,' after you've worked on it for months, it doesn't sting a bit," he added. "That's human nature. We're in a business where we want to please as many people as possible. Our music is supposed to be enjoyable. Thankfully, the reaction that the fans have given us over the years has more than compensated for any negative press attitudes. We've been very hesitant to speak to the press over the years, but when it comes to our fans, we'll do anything that we can to please them." □

Danny Clifford/LGI



Styx' guitarists James (J.Y.) Young (left) and Tommy Shaw: "This is our way of showing that our generation can control its future."

Caught in the act

PAT BENATAR

by Jim Feldman

Sometimes, Pat Benatar makes interesting use of her rough, direct vocal style, glossing over formula, AOR-pop tunes with an unusual female aggressiveness. For three-minutes-plus here and there on the radio, she offers a noteworthy change of pace. At her sold-out concert at Madison Square Garden, Benatar got things off to a tempestuous start, establishing her tough pose on the opening number, *Treat Me Right*.

She kept the crowd in a frenzy all evening long, power-belting hits aplenty from her four platinum albums, with ardent support from her able four-man band. (I particularly enjoyed Myron Grombacher's Tarzan imitation on his drum kit.)

But after 17 slam-bangers in a row, it became all too apparent that Benatar's vocals aren't connected to any discernible artistic point of view: so much unexamined and linear aggressiveness eventually comes off as immaterial, nasty attitude or worse—as distasteful hostility.

Whatever her beef, Benatar paid no attention to lyrical differences in her songs, and except for a little twisting on *Looking for a Stranger* (from *Get Nervous*)—her nod to unencumbered rock and roll—Benatar didn't seem to know what is meant by “live” or “in person.” Once in a while, she screamed out, “Thaannk yooou,” but that was the perfunctory extent of her acknowledgement of the crowd's presence (and not once did she play to the patrons behind the stage). She wasn't detached, just one-dimensional.

Shadows of the Night, her stab at Springsteen-style torment, suggested that when moved, Benatar can express real feeling, and *Little Too Late* had an unabashed pop charm. But by the end of the show, Pat Benatar's performance, as hot as it was, burned only on the surface.



Michael Putland/Retna



Catherine Osti/LGI

BILLY JOEL

by Andy Secher

Billy Joel's New Year's Eve concert in New York's Madison Square Garden was more than a mere rock and roll show. Pulling out all the stops, Joel and band performed a two-hour-plus set that ran the gamut from ballads like *Just The Way You Are* to a comical reprise of Led Zeppelin's *Communication Breakdown*. The standing-room-only crowd was on its feet from the opening minute, responding to Joel's every move with a salutation worthy of a conquering hero.

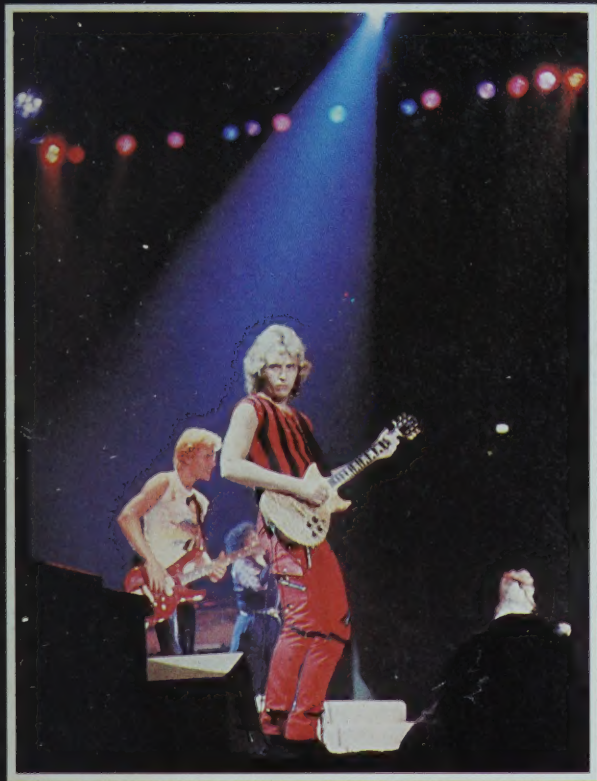
The show was a veritable smorgasbord of Joel chart-busters, beginning with the moody hit *Allentown*, and continuing through a well-balanced mix of old favorites such as *Piano Man* and newer numbers like the haunting *Hello Saigon*. As with most Joel performances, there were few surprises, just top quality pop-rock delivered with professional polish and just-a-touch-of-Vegas glitziness.

A highlight occurred as the clock struck midnight, signalling the beginning of 1983. At that moment, as Joel and band launched into *Auld Lang Syne*, four huge bags of balloons located atop the Garden opened up, filling the arena with thousands of brightly colored orbs. The festive mood was reflected in Joel's attitude—far more energetic than at any of his previous Garden appearances. It was, as one young fan in the first row commented, “a night to remember.”



The CARVIN

DC150



*"I own three Carvins and they're all
incredibly good guitars."*
— Howard Leese, Heart

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